

F I F T I E T H Y E A R

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NEW YORK, THURSDAY, MARCH 28, 1929

WHOLE NO. 2555



Daguerre photo

Rosa Raisa

Who Recently Triumphed as Norma at the Auditorium in Chicago



RAPHAEL BRONSTEIN,
violinist and teacher, with New York studios, is pictured here with Jack Ebel, Max Tartarsky and Benjamin Steinberg (Little Ben), three of his many promising pupils. Jack Ebel was heard in recital at Town Hall in 1927, as was also Benjamin Steinberg. Last year "Little Ben" appeared with the Baltimore Symphony Orchestra. Max Tartarsky will give a recital at Town Hall on April 13. All three of these boys are exceptionally talented and will be among those heard at Mr. Bronstein's pupils' recital at Washington Irving High School on March 31.



GRACE LESLIE,
contralto, who, although extremely busy, manages to steal a few days now and then between concerts for a little relaxation. Here she is at the end of a three mile trek in Salisbury, Mass., on Washington's Birthday.



MAX MARSCHALK,
principal music critic of the Berlin Vossische Zeitung since 1895; also well known as a composer and successful singing teacher.



IWAN D'ARCHAMBEAU,
for twenty-five years cellist of the Flonsaley Quartet, pictured above with Harold Bauer with whom he will give joint concerts next season. Under the Metropolitan Musical Bureau Mr. D'Archambeau will also appear as soloist with orchestras.



MME. SARA SOKOLSKY-FRIED,
pianist, who will be heard in recital at Town Hall on Saturday afternoon, April 6.



FANIA BOSSAK,
mezzo-soprano, who will give a recital at Town Hall on the evening of April 8. Her program will comprise compositions by Benedetto Marchello, Giovanni Paisiello, Schumann, Schubert, Hugo Wolf, John A. Carpenter, Carl Engels, Deems Taylor, Eric Coates, Mozart, Pietro Cimara, George Hue, Tschaikowsky, Glinka, and Gretchaninoff. Mme. Bossak was a pupil of Lilli Lehmann. Giuseppe Bamboschek will preside at the piano.



ANGEL DEL BUSTO,
said to be the youngest band leader in the American Expeditionary Forces, who is appearing in an unusual guise. As a bassoon virtuoso he will give a concert in Steinway Hall on April 13. He will offer a concerto by Mozart; pieces by Pierné, Kraeuter, Gardner and Valderama; also a trio for flute, bassoon and piano, by Beethoven, in which he will have the assistance of Henry Bove and Carroll Hollister. Mr. del Busto is an American of Spanish parentage and is the only bassoon graduate in the artist's course from the Institute of Musical Art. He has studied composition with Casadesu and Pillois in the Bandleaders' School at Chaumont, from which he graduated, completing his studies in America under Percy Goetschius. Mr. del Busto feels certain that his is the first bassoon recital ever to be given in New York city, and has assumed the undertaking with a view to establishing the bassoon as a solo instrument and to encourage composers to give it serious attention.



LEO SCHULZ,
veteran solo cellist of the Philharmonic-Symphony Orchestra, who will make his last appearance with the orchestra at the concert on April 1.



MR. AND MRS. REINALD WERREN RATH,
photographed at Star Island, Miami, while on a vacation there, at the conclusion of the baritone's winter tour.

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Fra Gherardo, Pizzetti's Opera, Given Brilliant Premiere at Metropolitan

Notable Artists Successful in Impassioned Roles—Other Operas of the Week

Fra Gherardo, Ildebrando Pizzetti's three-act opera, was given on March 21 at the Metropolitan Opera House for the first time in America. It was apparently a success, but what premiere that was ever given at the Metropolitan was not apparently a success? Time will tell, and at this writing it is indeed beyond the power of even the most astute of critics to predict as to the number of performances or the number of years through which this tragic work will hold the Metropolitan stage.

The libretto itself is one of those things that sets one wondering. Instead of doing something different from what has been done, lo, these many years, in opera, Pizzetti chooses to be traditional if not conventional. He takes the old Thais idea of the priest's love for the Magdalen and weaves it into an episode culled from the history of his native Parma.

It is excellent operatic stuff, just as Thais, The Huguenots and other similar stories are excellent material; and Fra Gherardo has an entirely satisfying operatic ending when Mariola dies in Gherardo's arms, and Gherardo follows her in death. It needs no very detailed description to indicate that such a work, laid in medieval Parma, offers opportunity for rich pageantry. The staging and costuming at the Metropolitan were of the most magnificent, and that alone, plus the usual operatic death scene that so delights the parterre sob sisters, should give the Pizzetti work its meed of life.

There can be no question whatever about the power of this drama. Pizzetti, as a librettist, is a genuine master. He understands the theater thoroughly, and his effects always result in the dramatic intensity that he has planned. The one feature of the work from beginning to end that stands out prominently and strikingly is its intensity. It is a work of unending passion and force; so much so, indeed, that this unrelieved tension almost becomes monotonous before the end of the three long acts.

In regard to the music, that is altogether another matter. One wonders if it is right or proper to speak of the musical side of the work at all. One has the impression that Pizzetti had arrived at the conclusion that he could never compete with the great Italian melodists, and, realizing the dramatic force of screaming voices, had settled upon this as his one mode of musical effect. There is no music, properly speaking, in the opera, from beginning to end. That is to say, there is not a moment in the entire work where one is permitted to forget the drama and action—where one would be tempted to sit back and listen to the music.

One wonders why the composer did not create the work as a spoken drama instead of a music drama; and yet that implied question answers itself; for the screaming voices of the mob, and even the screaming recitatives of the soloists are undoubtedly tremendously effective, though not musically. Indeed, the question of music scarcely arises. The moments where one is able to pick up a beautiful harmony or a bit of impressive melody are so few and so brief that they are utterly negligible.

On the other hand, the choruses could not have been made as effective in spoken drama as they are in the Pizzetti work. It would be impossible to keep a chorus milling about and screaming, as they do in these mob scenes, without the aid of music. True, the chorus does not seem to sing music. It sings—noise!

As already said, the work is effective. Even the love scenes, thought the lovers sing no tunes (and there is scarcely a lyric moment), are interesting, though one may understand nothing of the Italian text. The impassioned speech is so natural, so obviously full of meaning, that it carries the interest . . . at least, it carries the interest so long as one does not try to "follow" the music. When one does that, the emptiness of it all (as music) becomes apparent and appalling.

Pizzetti has accomplished fully what Wagner and Debussy strove for and failed to accomplish because of their musical endowments. Wagner and Debussy never lived up to their high-flown theories simply because great music poured from their pens in spite of them. Wagner, with his music drama intent, wrote opera as full of music that can be used on the concert platform as any ordinary, untheorized opera composer. Pizzetti has written music for Fra Gherardo that appears to be absolutely unsuitable for the concert stage, yet is dramatically tremendously effective.

The only question that arises is this: would this text, spoken without musical accompaniment, not be even more effective? One may be pardoned a suspicion that it would. Other composers that have taken successful spoken dramas have added something to them in the musical setting—and subtracted a good deal from them on the dramatic side. The dramas of Shakespeare, Goethe, Sardou and others that have been made into operas have lost much of their dramatic force, but have gained an immeasurable beauty and a new charm, as well as inspiring music that has become far more of a household word than the dramas ever could. Faust, Tosca, Romeo and Juliet, and many other dramatic works, never read, never seen, live on because of the music that has been put to them, and—in some cases—the music lives on after even the operatic form of the drama has gone into the discard.

It would be amusing—the operatic joke of the century—if some lyric operatic composer, some successor to Verdi, Gounod and Puccini, were to take the Pizzetti text, have it turned into an opera libretto, and set it to tunes, melodies

and pleasing airs. We suspect that in this form the work would get much closer to the hearts of the public than it ever can in its present form.

The whole matter is a problem to be met by opera composers of the future; but this writer permits himself the prediction that opera will either return to music as music, or will die, disappear and be forgotten except as a fleeting episode in the history of human culture.

Only the highest praise is possible for the Metropolitan production of this massive and difficult work. Very sensibly, the management decided to forego modernism for the moment, and returned wholeheartedly to an imitation of nature in the scenic investiture. It was beautifully planned and made, and added enormously to the effectiveness of the drama. The costuming, too, was deeply impressive, and the colorful pageantry a feast for the eye. The crowds were splendidly handled and as natural in their movements as is possible on the operatic stage where, presumably, groups must be kept together and the conductor's beat watched.

The soloists were uniformly excellent, even the smaller parts being well filled, and the leading roles done with a magnificence that defies description. Edward Johnson added a great achievement to his formidable list and brought out with astonishing verity the complex and vivid personality of Fra Gherardo. One of the oldest tales in the world, and the one appealing most strongly to dramatists, is the inner struggle passionate humans have with their own natures, their own inner problems. That is the story of Fra Gherardo, and Johnson plays it with a force that gives one reason to believe that this may be his greatest dramatic role. He spoke, or sung, (one does not know which to say) the recitatives with an unfailing beauty of tone that must have been difficult to maintain. His entire performance—
(Continued on page 35)

Ovation Greets Mengelberg's Return to Amsterdam

Gabrilowitsch Has Great Success With Brahms' Second
Concerto—First Performance of Grosz's Dance
Symphony—Cecilia Hansen Appears With
Concertgebouw Orchestra

AMSTERDAM.—Ovations from a crowded audience and the Concertgebouw Orchestra, whose members rose to give better vent to their enthusiasm, greeted Willem Mengelberg at his first appearance here since his return from America. He was in fine form and gave beautiful performances of Schubert's C major symphony and a suite from Handel's opera, Alcina.

The rest of the program was reserved for Madame Norderwied-Reddingius, a well-beloved Dutch singer, who was given this opportunity of celebrating the fortieth anniversary of her career. Her appearance called forth another ovation, and the great songstress impressed us anew with the vital power of her talent. She sang an aria of Bach, the Hallelujah from Handel's Esther, and Hymne an die Nacht by Diepenbrock, who dedicated the work to her.

MENDELBERG SPECIALTIES

During the succeeding concerts Mengelberg has continued to charm and uplift his listeners with a number of the works that they have come to love and to regard as peculiarly his own, such as Till Eulenspiegel, Tchaikowsky's fourth symphony, Cherubini's Anacreon Overture, Beethoven's sixth and eighth symphonies and Liszt's Les Preludes.

GABRILOWITSCH'S GREAT ACHIEVEMENT

There have been a number of noted soloists at these concerts, chief among whom was Ossip Gabrilowitsch. He played the Brahms B flat piano concerto and impressed his hearers with the greatness of his achievement. Gabrilowitsch is certainly one of the chosen, possessing as he does that rare temperament that is suited to this difficult and complicated work. He had an enormous success.

An interesting soloist was Wilhelm Grosz, pianist-composer, who gave the first performance of his own Symphony Dance. As the title indicates, the work is constructed on modern dance forms and its outstanding quality is its rhythm. There are flashes of inspiration here and there but on the whole it is barren of musical ideas. Grosz is an excellent pianist, however, and astounded us with the ease with which he surmounted all difficulties.

CECILIA HANSEN PLAYS SAINT-SAËNS

Adolf Busch, who has also appeared with the orchestra, gave a masterly performance of the Brahms violin concerto, and Cecilia Hansen has played the Saint-Saëns violin concerto in a manner quite on a par with her wonderful Tchaikowsky concerto, two years ago. Her success with the audience was unquestionable. Mia Peltenburg, a rising young Dutch soprano, sang with great taste the vocal parts in Mahler's fourth symphony and an aria by Mozart. K. S.

Prize Offered for Chorus

The Philadelphia Art Alliance announces the Eurydice Chorus Award, founded in 1924 by the Eurydice Chorus of Philadelphia. This is a prize of \$175 for a chorus for

Toscanini Rumors

Arturo Toscanini's press agent must be happy for that conductor now has become the leading subject for musical rumors.

The latest crop concern his prolonged term with the New York Philharmonic next season; his retirement as the regular conductor of La Scala; his guest tour with that organization, for a short engagement in Berlin; his invitation from Siegfried Wagner to wield the baton at the Bayreuth Festival in 1930; and finally, the Italian newspapers are publishing stories to the effect that Toscanini will direct the opening performance of the Chicago Civic Opera at its new home next winter, and later become one of its permanent leaders.

Regarding all the reports and their validity, the Musical Courier is reminded of the story of the sceptical gentleman of Hebrew persuasion to whom his boastful friend said: "How much do you think I made last season?" The disbelieving one replied: "About half."

women's voices in three or more parts, accompanied or unaccompanied, with or without incidental soloists, the text being left to the choice of the composer. For further details, address The Philadelphia Art Alliance, 251 South Eighteenth Street, Philadelphia.

Weiner-Saleski Wedding

On Sunday afternoon, April 7, Beatrice Weiner, daughter of Mr. and Mrs. I. Massler of Brooklyn, will be married in this city to Gdal Saleski, cellist, and author of the recently published book, Famous Musicians of a Wandering Race.



ALICE PATON,

lyric soprano, who gave an interesting and successful recital on March 19 at Town Hall. The artist included works by Handel, Donaudy, Cimara, Paradies, Liszt, Strauss, Mahler, Reger and others. An unusual feature about the concert was that Miss Paton wrote her own program notes, and, in looking over them, one realizes that the critics are justified in calling Miss Paton a "thorough musician." However, Miss Paton was not only complimented on her musical background but also on the beauty of her voice. Miss Paton studied with Madame Delia Valeri. (De Mirjian photo)

CINCINNATI CONSERVATORY OF MUSIC ANNOUNCES PLANS FOR 1929 SUMMER SESSION

The Cincinnati Conservatory of Music, which has always continued its regular activities throughout the summer months in the sixty-two years of its useful life, has made interesting plans for the 1929 session of six weeks, beginning June 20. This not only includes the continuation of the work of most of the members of the regular faculty, but the coming of



MARCIAN THALBERG

special guest instructors in the Department of Public School Music, and many items of a recreational nature.

The name of Marcian Thalberg stands prominently on the list of the faculty for the summer, because he will conduct a master class in piano. It is his second at the Conservatory and he looks forward to repeating the success of last season. Mr. Thalberg is one of the great personalities of the pianistic world. A brilliant and intellectual performer, he has nevertheless devoted most of his attention to teaching, always having a very large class and hundreds



PARVIN TITUS

of devoted graduates who, if they are unable to come back to him themselves, at least send their own pupils. To start off the season, Mr. Thalberg will give the first of a series of summer recitals on June 25.

Another outstanding member of the artist faculty who will be teaching during the summer is Karin Dayas, who, besides being a brilliant performer of classical and romantic piano literature, has made a specialty of the modern school and has created quite a furore in New York with her exclusively modern programs.

John A. Hoffmann, one of the leading members of the vocal faculty, again will be at the Conservatory this summer, devoting part of his time to the activities of the summer chorus and part to private teaching of advanced pupils. Mr. Hoffmann brings a long experience to bear on his teaching, for he has seen many pupils graduate to go into professional careers as performers and teachers. His pupil, Grace Divine, is now with the Metropolitan Opera Company and has been heard as soloist in many concerts throughout the country. Kathryn Reece is touring in Australia as prima donna of a light opera company. Mr. Hoffmann is director of the music in St. John's Unitarian Church in Cincinnati and has had large experience in choral direction.

Other members of the summer faculty include Mary Ann Kaufman Brown, prominent soprano, who has toured with the leading symphony orchestras of the United States and been many times soloist at the North Shore Festivals and the Cincinnati May Festivals; Louis John Johnen, member of

the Cincinnati Zoo Opera Company; Mrs. R. Saylor Wright, exponent of the teaching methods of Dan Beddoe.

In the violin department, Robert Perutz, member of the artist faculty, will receive the post graduate pupils. Mr. Perutz has toured the world as a soloist with great success and now, in his seven years of teaching in Cincinnati, has built up a large following of loyal students. Other members of the department are Peter Froehlich, Gladys Pierson and Charles Stokes.

Karl Kirksmith, solo cellist of the Cincinnati Symphony Orchestra, will give his attention as usual to all students in that instrument. A remarkably fine cellist himself, he combines with his abilities as an artist rare gifts of pedagogic talent and is continually called upon to supply players for many opportunities.

Under the direction of Parvin Titus, head of the Conservatory's organ department and organist and choir director of Christ Church, Cincinnati, a special intensive course in choir directing will be given. This course includes practical work in the direction of church services with a resume of its literature, as well as keyboard harmony with private study in both voice and organ. Members of the class will be given opportunity to secure practical experience by joining the choir of Christ Church.

Those who are interested in coaching and accompanying will find the incomparable Thomie Prewett Williams present to give them the fine points of this art. Mrs. Williams is the most popular accompanist in the West, playing for many noted artists in their engagements in this part of the country. Gina Pinnera, Frazier Gange, Paul Althouse, Fred Patton are among those who seek her assistance. She is also pianist of the Heermann Trio.

All the orchestral instruments will be taught by members of the Cincinnati Symphony Orchestra, all of whom will remain during the summer to play in the orchestra of the Cincinnati Zoo Opera Company.

A most important part of the summer session is the department of composition and theory, which will be under the direction of Dr. George A. Leighton. Courses in practical instrumentation and conducting are given by Peter Froehlich of the Cincinnati Symphony Orchestra. This work is designed for arrangers for dance orchestras as well as music supervisors who need to score works for their school organizations.

The department of public school music will be especially active this summer and welcomes as guest teachers, Louis



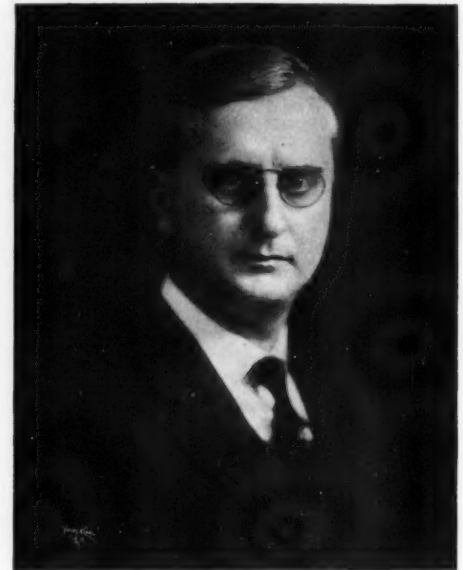
KARIN DAYAS

Mohler, of Columbia University, and Lowell Mason Tilson, of the Indiana State Normal School. The former will give two new courses in history of music and repeat his fundamental course in music appreciation, while the latter will specialize in high school methods. The department is in charge of Frances T. Crowley, who will conduct the courses in grade school methods and be assisted by Helen Roberts in the department of appreciation. Classes of children from

the Cincinnati schools will be on hand for demonstration and practice purposes.

CINCINNATI SUMMER MUSIC CENTER

During the summer in the United States there are but four music centers that are at all active, one of which is Cincinnati, now famous for its Zoo Opera Company. This



JOHN A. HOFFMANN

is a splendid group of artists recruited from the Chicago, Metropolitan and other companies, brought together in the pavilion in the gardens of the Zoological Park, where, under the direction of Isaac Van Grove, an eight weeks' season, of at least sixteen operas, is given at admission prices which make it possible for the student to go every night. Extensive plans are being made for the current season. Among the repertory will be Tannhäuser, Meistersinger, Rigoletto, Carmen and other German and Italian operas. These per-



ROBERT PERUTZ

formances, which take place within fifteen minute's walk of the Conservatory, and the many recitals given by the members of the faculty, create a unique atmosphere which is very attractive to the music student and provides an educational factor which cannot be secured in the studio or classroom.

Enesco Fills Triple Role in Cleveland

Appears as Violin Soloist and Conductor of His Own Suite With Cleveland Orchestra—Sokoloff Directs First Local Performance of Vaughan Williams' Pastoral Symphony

CLEVELAND, OHIO—Georges Enesco, Rumanian composer-conductor, who is a great favorite in this city, appeared as violin soloist with the Cleveland Orchestra, playing Mozart's Seventh Concerto for violin and orchestra. In addition to this, Enesco conducted his own work, the Second Orchestra Suite in C major, which includes Overture, Sarabande, Gigue, Menuet Grave, Aire and Bourree. The rest of the program, prepared and conducted by Nikolai Sokoloff, consisted of the first local performance of Vaughan Williams' Pastoral Symphony, which met with the highest approval.

The fifth afternoon concert, given under the auspices of the Fortnightly Musical Club took place in the Hotel Statler

ballroom, with the Traupe String Quartet playing Mozart's Quartet in E flat major and the Dohnanyi Quintet, with Winifred Rader at the piano. The quartet includes William Traupe, first violin; Albert Friedel, second violin; Erik Kahlson, viola, and Sidney Hamer, cello.

Charlotte Murphy, mezzo soprano, sang a group of songs; they were Brahms' Sonntags, Gretchaninoff's Rossignol, Slumber Song of the Madonna by Michael Head, Strickland's Ma Lil Bateau, and Mignon's Lied by Liszt.

The ladies of the G. A. R. presented a concert at the Allerton Hotel, with Jane Lee, soprano, Arlene Gibbons

(Continued on page 14)



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London Programs Reflect Marked Improvement in Public Taste

Orchestral Audiences Prefer the Classics—Bachhaus and Schnabel Set the Pace for Recitalists—Dai Buell and Other Americans—Bartok Plays a New Rhapsody—Pre-Season Opera

LONDON.—The outstanding phenomenon of London's musical life this season is a progressive improvement in public taste as reflected in the current programs. The movement is not new, but it has been scarcely noticeable to the casual observer. Now, after several years of gradual change, it is so potent that it cries out for comment.

Take the programs of the two leading symphony orchestras. We find, first of all, an almost complete absence of the "tidbits" of former times. While a certain amount of attention is paid to contemporary music, and to English music as a matter of course, the predominance of the classics over the more nerve-stirring romanticists and neo-romanticists is the most striking feature, and even in the choice of the classics there is a constant tendency to the more ascetic or purely classical. Aside from Wagner (whose list of works is swelled to ten by the inclusion of two

Wagner nights), Mozart heads the list with seven works, Beethoven is next with six, Haydn five, Berlioz with Bach and Brahms with three each. Tchaikowsky, Strauss and Cesar Franck are down to two each, Liszt and Scriabine to one. Of the moderns none but Delius has achieved more than one performance.

HAYDN, MOZART, BEETHOVEN

The construction of the individual programs show a similar tendency to "purity" and balance. The eighth concert of the London Symphony, conducted by Hermann Abendroth, is a case in point. It consisted of three symphonies—Haydn's G major, Mozart's G minor, and Beethoven's seventh—nothing more. No soloist, no "attraction" of the more specious sort. Since the London Symphony is self-supporting, it cannot afford a militant idealism; its programs may be regarded as a true assessment of the public taste.

A similar movement is to be noted in the programs of recitalists, though here perhaps the change is very largely due to one man, or perhaps two—Wilhelm Bachhaus and Artur Schnabel. Bachhaus has been spoken of in the previous letter; lack of space has postponed comment on his Viennese colleague.

SCHNABEL'S SENSATIONAL SUCCESS

The case of Schnabel is almost unique; three years ago he came here, honored and respected by a few connoisseurs, unknown to the crowd. He played to halls scantily occupied by a little band of enthusiasts; he was praised by the critics with caution, which only gradually melted to whole-hearted appreciation. He came and went, resisting every blandishment of the managers. His programs were severe, even "forbidding": Beethoven sonatas, unfamiliar, even despised works by Mozart, Schubert, Weber. Never short pieces, never an encore, never a concession. His success grew. He refused to be made a "star," refused to play in the Albert Hall, refused to make records, stuck to his guns. Today he fills every hall he plays in, four times within a fortnight, including the "Queens." The Royal Philharmonic Society, which has been playing (even under the magnetic Sir Thomas) to a half-empty hall, engaged Schnabel to play the Beethoven E flat concerto, raised some of its prices and sold out. No "celebrated virtuoso," no "colossus of the pianoforte," no world-famous phenomenon of any sort surpasses the success of this man who has refused to permit himself to be exploited in any sense, who has broken every canon of the managerial business, ignored every warning of the wiseacres.

The enthusiasm of Schnabel's audiences beggars description. After listening in devout silence, and visible concentration through a fifty-minute work, people rise up and shout, thunder their applause, bring him out six, eight, ten times, knowing full well there is not going to be an encore. The atmosphere at these concerts is electric; it stimulates the blasé and the aged into a new joy, but it emanates unmistakably from the ardor of the young.

LONDON'S PUBLIC GROWING UP

The phenomenon is significant: the great anti-sensationalist among European musicians has created a sensation. What is the secret? London is not exactly starved in the matter of pianists; there is a continuous procession; sensation upon sensation, favorite upon favorite. Yet concerts have been getting less prosperous, the public more and more apathetic. Are our emotions used up, or do we want something different?

I believe the secret of Schnabel's success here is that he is different, and that the public is growing up. A new generation is going to concerts, independent and unwilling to be led by the pre-war habitués and their shibboleths. These "youngsters" of various ages are sick of sentimentalism and the alleged power of "personality." They are tired of having the same musical sauce poured over them again and again, in but slightly different flavoring. They want full-grown, vital art, and not only the hackneyed selections that happen to be in the pianists' repertoires. They care nothing about old favorites, they want to know the literature of the piano. They want to think, to enjoy with their brains as well as with their senses. They like Schnabel because he gives them these things, and because he makes them so clear and so plastic that they understand them even at a first hearing. And so every concert is a new experience to them, just as it seems to be a new and important event to him.

THOSE DIABELLI VARIATIONS

The best example of this was his performance of Beethoven's Diabelli Variations at the Queen's Hall. The hall was crowded with people of whom perhaps two percent had ever heard the work before. With one minor exception it hadn't been played here for years: pianists seem to be afraid of its length. Schnabel played it without cuts and with all the repeats. It took 55 minutes. And it proved to be a hit. One couldn't understand why the piece is supposed to be difficult to listen to: it is live, vibrant with emotion, teeming with ideas, suffused with real genius. It runs the complete gamut of human perception and sensibility; from subtle humor to profound mystery and up to the sublime heights of super-earthly ecstasy—an Art of Expression summing up the emotional qualities of music just as Bach summed up the architectural qualities in The Art of Fugue. The last of Beethoven's major piano works, it may easily rank as his greatest; why do we hear it so seldom?

If Schnabel does nothing more than to rescue from neglect the great classics that lie beyond the reach of the ordinary interpreter, he will have earned his place in musical history. In three years' concert-giving in London he has hardly repeated himself once; each time he brings some "new" treasure from the storehouse of the past. This time he brought, among other things, a concerto in F major



GRACE CORNELL,

who, with Frank Parker, will give a performance at the Principia School, St. Louis, tomorrow, March 29. This appearance is particularly interesting in the fact that Miss Cornell received her educational foundation there prior to studying in Europe, while Mr. Parker was at one time a teacher of dramatics at that school. Miss Cornell in her own original dances, and Mr. Parker, in his chanson mimees, will be seen on this occasion in the same program which they presented so successfully this season in New York and Chicago.

by Mozart, not played here within living memory. It was a revelation: a work so beautiful, so limpidly clear, so full of genuine feeling that a huge audience, half consisting of children, rose to it with an ovation.

The same thing happened in the case of a Weber sonata; a Mozart sonata; the four Impromptus, opus 142, by Schubert (so ruthlessly hackneyed by the world's flappers); all of which were, or sounded unfamiliar to audiences here. Yet there was no attempt on the part of the pianist to inject an iota of his own personality—it was always Mozart or Schubert or Beethoven rather than Schnabel. The obvious inference is that this public wants its composers 100 percent pure, without the added inducements of modern interpretation or virtuosity.

HOWARD-JONES' SIX-SONATA PROGRAM

After Schnabel the most serious bid for classical honors among the pianists has been made by Evelyn Howard-Jones, who can always be relied upon for an artistic program, interpreted with a faithful devotion to the composer's intentions.

Howard-Jones played a program of six sonatas. It sounds more formidable than it is: two of them were by Scarlatti, mere trifles, though full of pristine charm; one was by Galuppi and has probably not been played since the eighteenth century—an excellent example of early classicism. Then there were two by Beethoven and the F minor sonata by Brahms. The whole history of the piano sonata, in well chosen examples. Few pianists could do so justice to such

(Continued on page 20)

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Soprano

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"Fanny Cole Sample has a marvelous lyric soprano voice, clearest diction and elegance of appearance. She gave a great interpretation of the difficult role of Violetta, and was enthusiastically applauded following the aria of the first act, which closed with a splendid, ringing E flat."—*L'Unione, Pallanza, Italy*.

As Gilda in Rigoletto

"She possesses a beautifully schooled voice."—*Corriere di Milano, Milan, Italy*.

As Mimi in La Boheme

"This distinguished artist gifted with a powerful and delightful voice—a classical school of singing."—*Il Nuovo Giornale, Florence, Italy*.

As Marguerite in Faust

"Had a clamorous success due to her beautiful voice and splendid acting."—*Il Caffaro, Genoa, Italy*.

As Micaela in Carmen

"Revealed herself a lyric soprano of rare endowments and artistic supremacy."—*L'Avvenire, Bologna, Italy*.

As Nedda in Pagliacci

"The greatest applause was for the soprano Fanny Cole, a Nedda with a voice beautiful and melodious, which this young artist knows how to use with exquisite taste."—*Secolo XIX, Genoa, Italy*.

As the Princess in La Juive

"She has a very lovely coloratura soprano which she uses with much artistry."—*Cincinnati Post*.

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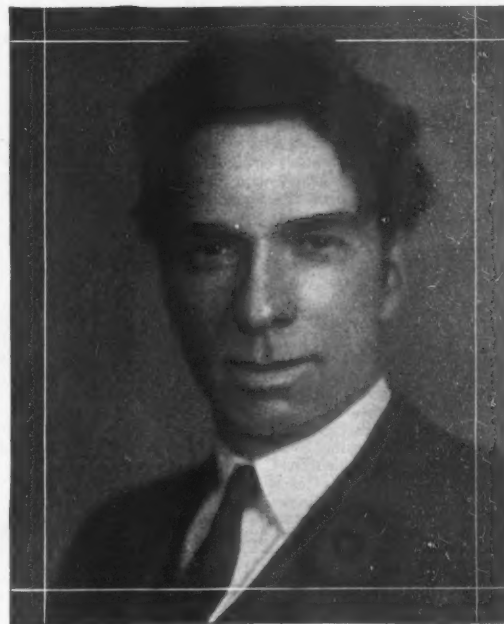
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Tenor

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"Did admirable work."—*Philadelphia Enquirer*.
"Made a formidable Manrico."—*Philadelphia Record*.

As Canio in Pagliacci

"Sample as Canio scored a personal triumph."—*Philadelphia Bulletin*.

As Rhadames in Aida

"Sample a fine Rhadames."—*Philadelphia Record*.

"Sample scores triumph in opera debut; shows personality and richness of voice."—*Glenn Dillard Gunn, Chicago Herald-Examiner*.

"Received a near ovation. He has temperament a plenty. The voice has depth, power and emotion."—*Herman Devries, Chicago American*.

As Samson in Samson and Delilah

"Sample makes a physically effective Hercules—his voice has the requisite resonance and power for this heroic role and he sang with freedom and clarity."—*Philadelphia Record*.

"Sample made a compelling Samson visually and his vocalizing was characterized by spirit and feeling."—*Philadelphia Bulletin*.

As Otello in Otello

"He invested the part with understanding and vivid emotional power."—*Philadelphia Bulletin*.

"Gave an excellent interpretation of the difficult part."—*Philadelphia Public Ledger*.

"His mad scene was a perfect piece of histrionism."—*Philadelphia Evening Star*.

As Eleazar in La Juive

"Sample's voice is a tenor with apparently no defects—beautiful quality, a range which compasses a flawless high C. His solo in the fourth act was the signal for a real ovation."—*Cincinnati Post*.

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Dr. E. J. Stringham, Endowed With Real Genius, Seeks Further Inspiration Abroad

Temporarily Abandons Work of Critic and Dean of the Denver College of Music to Study With Respighi in Rome—His Success as Composer Truly Deserved—An Amiable Personality

When the Conte Biancamano sailed recently for Europe he carried to Italy Dr. Edwin J. Stringham, who is experiencing the joy of his first trip abroad. Dr. Stringham is the music critic of the Denver, Col., Post and is dean of the Denver College of Music.



DR. E. J. STRINGHAM

The trip to Europe brought Dr. Stringham to New York, and while chatting with him one could not but be impressed with the fact that he seemed very young to hold the responsible positions of music critic and dean of a college; moreover, he displays a personality with a quaint and laconic sense of humor, and, withal a calm but very genial character.

Dr. Stringham, aside from his appointments in Denver, is known in the world of music as a composer of no mean ability; his talent, while distinctly American in taste, cannot be called typically American for it is a talent that finds its scope in the bigger forms of musical compositions, such as orchestral music. One recalls that Dr. Stringham recently won a special prize offered for composition, and his works have been played by many of the orchestras in this country; among the most recent performances may be mentioned that of the Ancient Mariner by the Minneapolis Symphony Orchestra on February 28 and March 1.

Following the acknowledgment which Dr. Stringham has received in America he has gone abroad to continue and enlarge this study of composition, in Rome. At the Santa Cecilia Academy, Ottorino Respighi conducts special work in this line, and Dr. Stringham is one of those fortunate ones who have been granted a fellowship for a course in orchestral composition which the Italian master will conduct for about six months after returning to Italy from a very happy and successful sojourn in America. Dr. Stringham feels especially blessed, as there have been only eight persons chosen for this class which he has joined, and he is the only American.

The unassuming manner in which Dr. Stringham related the highlights of his career intrigued us. One could not help but wonder where and how he had assumed that enviable composure, and when this fact was casually remarked about to Dr. Stringham he merely smiled and assured us that we were flattering him. But we, in all sincerity, were doing nothing of the kind, and then it was that he remarked: "Well, perhaps ten years as a dean has done it; that is a routine which should accomplish something for anyone who assumes its responsibilities, its fine training for the executor."

"And speaking of training," the writer commented, "where did you get yours?"

"Northwestern University," came the direct reply.

The subject of music then revolved around various points, and though the one of "what an artist thinks about jazz" is a tried and old one, it seemed only logical that Dr. Stringham, being so closely in touch with American music, should have something to say about it. And he did. In very simple terms he told us that he felt that the spirit of jazz is distinctly an American contribution to music, and that, say what one will, there is no one who fully absorbs this spirit,

who innately feels this pulsating rhythm, as well as the Americans do.

"Of course," mused the speaker, "it is a reflection of our age and, what is more, a reflection of the life in America, a life which is restless, constantly moving and vibrating. And, while I do not think that it will ever be entirely absorbed by the other forms of music, jazz is a form which will stand the test of time and find its lasting and individual place in the categories of music. I feel also that this form of music offers unbounded opportunities to American composers for the development of music, that is American, on a broader scale than we heretofore have, as a whole, employed; and I believe that jazz will ultimately achieve a development which will make it a very serious study in the field of music. The great trouble with our American composers today, with a few exceptions, of course, is that they think of music only on a smaller scale and the very possibilities which jazz is offering us should be a stimulus for us to think of music on a far broader and larger scale than just simple songs.

"Perhaps with the training which radio is giving the public this factor, music in the larger form, will be brought out in the younger generation," continued Dr. Stringham, "for I do firmly believe that after one has studied the subject of radio that the general conclusion is that it is doing America a great service. There is little which at some time or other is not heard on the radio, and if our American musical aspirants would stop and study the music which is heard, they would realize that there is a great field for the development of American music. In that respect I think that the National Broadcasting Company, and the other large stations, are doing a great service to the country, and, what is more, they are establishing New York as the greatest musical center of all."

Hall Johnson Negro Choir in Boston

The Hall Johnson Negro Choir went to Boston recently, after a succession of appearances both out-of-town and in New York, only to add to their album of praiseworthy newspaper comment the enthusiastic criticism of the New England city, noted for its exacting musical standards.

Critics and audience were alike in the opinion that this ensemble is representative of the "real thing," and while limited space prevents reprinting all the reviews, the following excerpts from H. T. Parker's criticism in the Boston Transcript is characteristic of Boston's reaction:

"The consequent impression as it seemed to a white listener, was far more vivid, pungent and racial. A single voice, for example, or a group of voices, unfolded the song-speech; then upswelled with the others into the refrain. Again the whole body of singers, in rude and spontaneous interplay were carrying forward the spiritual or the work-song. Of a sudden outleap a single voice as though by emotion compelled; as suddenly was caught back, spent or soothed into the tonal mass... The Hall Johnson Choir would keep them (Negro folk songs) spontaneous and primitive, upturning the graphic quality, be it of inch-worms or prophet's wheels or gospel-trains or a letter from King Jesus... Rhythm is in their blood as well as on their lips, and they sustain or break it accordingly. They phrase like intuitive musicians, and the simple realistic notions, contained in the words, of heaven and the journey thither, color



FLORILLA SHAW, mezzo-contralto, who will appear on April 8 with the National Grand Opera Company at the Boston Opera House as La Cieca in La Gioconda.

their tones. Their diction can be both swift and clear, while never does it become a mechanical ability lacking flavors. Not once does their singing lapse into a considered and mechanized exercise of the concert hall... The spiritual of the concert hall is usually a studious 'throw-back.' With this new Negro Choir it is an instant self-expression. Quick and hearty to piece after piece is the white folks' response."

Schneevoigt Reveals Soul of Mahler to Los Angeles

His Fifth Symphony Beautifully Played—Audience Most Appreciative

LOS ANGELES, CAL.—At last southern California met Gustav Mahler. And for that acquaintance it is indebted to Georg Schneevoigt, whose tenth symphony concert was chiefly devoted to the fifth symphony of the man whom Vienna came to honor doubly, if too late. Now, Los Angeles and Southern California have worshipped at the altar of the last great Viennese symphonist. From as far as San Diego in the South and Santa Barbara in the North, music lovers made pilgrimages to this city to hear a symphony for which anticipation had run high during a month preceding. Nor were anticipations unfulfilled. The great symphony found a great performance and were programs for the season not already planned very definitely, an early repetition would again focus such interest.

Already in days of Mahler, Schneevoigt (like that other illustrious Mahlerite, Mengelberg) had sworn fealty to and ran many a knightly errand for that "grail," which was the human-musical soul of Mahler. Already in the early nineteen-hundreds, when Schneevoigt made famous the Kaim Orchestra in Munich, had he been one of the apostles of the Austrian composer. Several of the Mahler premieres conducted by the composer in the Bavarian capital were made contingent by the composer on Schneevoigt's rehearsing the work to a degree, that Mahler could, upon short preparation, lead the work publicly. Had Mahler now heard his C sharp minor symphony, he might have written another of these gratitude-overflowing epistles that reached Schneevoigt in his Munich days from the man who was a master of the creative pen and a master, indeed, of the baton.

Though Schneevoigt has conducted memorable Beethoven "Eroica" performances, has given a more compassionate Tchaikowsky, a more human Brahms, though he has made Stravinsky palatable to Los Angeles and sung in true runic fashion the epos of Finland in the symphonies of Sibelius, in the Western premiere of Mahler's "Fifth," he surpassed those great performances with which he has made the last two seasons of the Philharmonic Orchestra its greatest in artistic and popular direction.

From a sheer technical viewpoint the presentation marks a new achievement in the history of the orchestra. From a viewpoint of interpretation and public assimilation the concert opens a new era for musical Los Angeles. Prof. Schneevoigt showed consummate mastery of the colossal score. At the same time he proved himself so eloquent an exponent of the Mahler style, that the highly personal and national nature of the work left the capacity audiences deeply stirred.

Despite the strain of rehearsals, this master conductor managed to keep his orchestra not only interested in this taxing chef d'oeuvre, but he kept aflame the enthusiasm and produced a performance, which, from a standpoint of production alone was a feat of detail-clarity, of structural grandeur and of a tonal expressiveness and beauty. Not permitting applause between movements Schneevoigt and the Philharmonic Orchestra were given record-breaking ovations at the close of the concert, which opened with a finely romantic Schumann concerto reading by Rudolf Ganz and Schneevoigt. B. S.

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Philadelphia Grand Opera Company Gives Rigoletto

John Charles Thomas Receives Ovation in Title Role—
Balance of Cast Excellent

The performance of Rigoletto, on March 14, by the Philadelphia Grand Opera Company was in every respect a notably fine one, giving the large audience which almost filled the Academy of Music, Philadelphia, one of the operatic treats of the season in that the opera is a favorite alike with singers and audience and the cast unusually good. John Charles Thomas starred in the title role, with Josef Wolinski, young Polish tenor who recently made such a success in his debut with the company, as the Duke, and the Peruvian coloratura soprano, Sofia del Campo, as Gilda, making her first local appearance. Added to this the fact that the minor roles were well filled, the work admirably conducted by Henri Elkan, assistant conductor and chorus master, and the staging effective and rich in every detail, made quite a gala night.

Mr. Thomas, whose concert work is of the best, made his first operatic appearance in Philadelphia at this time, proving he could easily be accorded an equally high position on the operatic stage, as his Rigoletto was one of the best exponents of the character the city has seen, and vocally magnificent, winning for him increasing enthusiasm with audible expressions of appreciation unusual in a Philadelphia audi-

ence. Possessing one of the finest baritone voices, both of velvety quality and sonorous with virility, he proved himself a master in excellence of style and perfection of tone, never sacrificed but always equal to, and strengthening the dramatic situation. One aria was no better given than another, for all he sang deepened the impression he made, and at the close of the third act the audience gave him such a reception as has seldom been accorded an operatic singer for many seasons.

Mr. Wolinski was splendid in the role of the Duke both in voice and action, and his remarkably beautiful and powerful voice and excellent diction showed to great advantage in his duet with Gilda in the second act, and in the great aria so dear to the heart of a tenor, Donna e Mobile.

Madame del Campo, as Gilda, created a good impression both in her acting and singing, especially in the second and third act in her duets with Rigoletto, and in her noted aria, Caro Nome, where she scored a success, singing with ease through the difficulties of the vocal technic and for the most part with the beauty of flute like tones.

Mr. Elkan came in for a full share of distinction in the admirable manner in which he conducted. M. M. C.

Eastman School of Music Notes

One of the most interesting courses offered by the Eastman School of Music in Rochester, N. Y., of which Howard Hanson is director, is the ensemble study and practice course, as a result of which there have been a number of

public performances by the school of rarely-heard numbers for instrumental groups. At a recent students' concert in Kilbourn Hall, among the various ensemble string numbers programmed were a Klughardt quintet for flute, oboe, clarinet, bassoon and horn; a Thulle sextet for these five instruments and piano, and Widor's *Salvum Fac Populum* Tuum for organ, three trumpets, three trombones and tympani.

February 25, another recital in the students' series, marked the first performance in America of Emil Bohnke's sonata in B flat minor, which was played on this occasion by Sally Wetmore.

At a performance by the chamber orchestra of the New York Philharmonic, at Town Hall, New York, on February 27, Dr. Hanson conducting, he played his Pan and the Priest, which he has rescored for chamber orchestra to comprise twenty instruments.

The concert held in the Eastman Theater, Rochester, on March 7, saw the first performance in that city of Leo Sowerby's *Vision of Sir Launfal* for chorus and orchestra, at which time Dr. Hanson conducted the Eastman School Orchestra and the Eastman School Chorus. At this same concert Samuel Belov directed the orchestra in the overture from Wagner's *Die Meistersinger* and Elgar's *Enigma* variations. These concerts are given free to the public of Rochester in order to give them a chance to hear the student ensembles of the Eastman School, as well as to provide an opportunity for the chorus and orchestra to gain experience in public performances.



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The Battistini Method?

By William A. C. Zerffi

It is interesting to note that since Battistini's death last year there is already some evidence that a recrudescence of the situation which existed shortly after the death of Caruso is likely to occur. Caruso had not been dead very long before several of those who were connected with him in one capacity or another, rushed into print to inform the vocal fraternity how the great tenor produced his golden tones. The present writer sought at that time to warn vocalists that the attempt to discover and adopt the methods of voice production employed by great singers was futile, and in an article published in the *MUSICAL COURIER* of June 7, 1923, entitled "The Commercialization of Caruso's Name," said as follows: "Those who are phenomenally gifted are able to violate rules and traditions by reason of their superlative equipment, and to endeavor to prove that Caruso's greatness as a singer was due to the employment of some particular method of voice production is to manifest a faulty appreciation of the facts which govern such achievements. Methods by which ordinary individuals accomplish their tasks are not discovered nor founded upon the experiences or technique of the occasional genius, but are reached by a study of the problem in the light of ordinary experience."

Ever since Caruso's death the writer has been waiting patiently for those who claimed to possess knowledge of

Caruso's methods to produce another phenomenal tenor, but strangely enough, no such event has taken place. Furthermore, the writer would like to put himself on record as stating that whoever the next phenomenal baritone may be, he will not be produced by a teacher who claims knowledge of a Battistini method. The whole system of using great names to attract unwary vocal students cannot be too heartily condemned. Good voice production is the result of proper conditions of the throat and what these conditions are will never be discovered by trailing after great singers hoping that crumbs of knowledge will fall from their table. Are vocal teachers forever to remain incapable of standing upon their own feet but must needs seek the support of a great name with which to cover up their incompetence?

Cara Ginna in Belgium

Cara Ginna is one of the very few American vocalists to receive a salary as a permanent member of a European opera company. When she left the Conservatory of Music in Cincinnati to continue her studies abroad, she went to John Francis Byrne in Paris. During the war she sang a great deal to the soldiers at the Y. M. C. A. concerts behind the fighting lines. Then followed another two years with John Francis Byrne, who took her to his old teacher, Jean de Reszke, with whom she worked almost up to the end of his career.

She had two seasons at the Opera at Nice, singing at various concerts during the same period, notably at Cannes



GRACE DIVINE

A pencil sketch of this popular mezzo-soprano of the Metropolitan Opera Company, by the artist, Jean Teslof.

group by the same composer followed. After an intermission, two groups of Wolf songs were sung, including Gesang Weyla's, Der Gartner, Verschwiegene Liebe, Heimweh, Verborgeneheit, Der Tambour, In der Fruhe and Der Rattenfanger. It was a beautiful program, finely and artistically done and attended by a capacity audience. Jean Martin Buck was an excellent accompanist. E. C.

Recital at Mannes School

Alix Young Maruchess and Frank Bibb were heard in the second of the artist recitals at The David Mannes Music School on March 11. The program was of music for viola d'amore and harpsichord and viola and piano. Mrs. Maruchess, in the costume of the day when the ancient instrument was popular, played viola d'amore music which included Ariosti's second sonata, and airs by Rameau, Hammer, Couperin, and Milandre. These works were accompanied at the harpsichord by Mr. Bibb. Music for the viola and piano opened the program, with two choral preludes by Bach, arranged by Kodaly; and there were two sonatas, the first by Ariosti for the old instruments, the second by Brahms, in F. Minor, for the contemporary instruments. Viola solos concluded the program, and included Castelnuovo-Tedesco's Captain Fracassa, Debussy's Ariette Oubliee, Bloch's Meditation Hebraique, the Intermezzo by Granados, and Ipanema by Milhaud. The artists, who are on the faculty of the school, gave several encores for the highly appreciative audience which filled the hall.

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CARA GINNA
American Soprano.

with the orchestra directed by Reynaldo Hahn. She also made several appearances in opera at Monte Carlo, returning every season to her native Cincinnati to sing leading roles in the opera there. She spends eight months in Europe and four months in America each season. She is at present engaged by the Theatre Royal of Liège in Belgium.

This season's reports of her appearances in Offenbach's Tales of Hoffman, Massenet's Werther, Bizet's Carmen, and in several concert renditions of well known arias, show how sincerely the critics of Liège appreciate the fine qualities of this American artist and the beauties of her voice.

"She played the part of Sophie with great intelligence. Her voice has a lovely timbre." "The rest of cast left the public cold, even deceived, annoyed. Only Cara Ginna merits some praise for her elegance, and the charm of her crystalline voice." The critic who signs his initials, A. H., said: "It was a revelation to hear Cara Ginna, the American artist, sing the music of Micaela (in Carmen). With a freshness of voice, grace and charm in her acting, this artist gave us an exceedingly attractive interpretation. Her talents, her vocal qualities, her artistic sensitiveness, combine to confer on the young heroine a delicious picture of sweetness and tenderness." Marcinel said: "Cara Ginna was Julietta, elegant, sinuous, . . . and devilishly richer in tones than we had known."

The goodness of her heart and her fine feelings are shown by her devotion to the eight orphan children she has adopted and is educating. No wonder the public hears a sympathetic quality in her voice. C. L.

Cleveland, Ohio

(Continued from page 8)

Reublin, violinist, and Francis J. Sadler basso, as soloists, accompanied on the piano by Margaret Thomas Tangler.

Voice pupils of Grace Toy Davidson gave a student-recital at Mrs. Davidson's home.

Povla Frijsch, Danish soprano, who was to have sung a program of songs by Richard Strauss and Hugo Wolf at the Art Museum, cancelled the engagement, and Marcel Salzinger, head of the voice department of the Cleveland Institute of Music, substituted on short notice, giving one of the most delightful song recitals of the season.

Mr. Salzinger's opulent baritone was heard to fine advantage in a program that followed the intentions of the Frijsch recital. His first group consisted of Morgen, Ach Lieb ich muss nun Scheiden, Ach weh mir ungluckhaftem Mann, and Heimliche Aufforderung by Strauss. Another

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"AT Town Hall last night, Ralph Leopold, pianist, gave a recital which further marks him as one of the foremost young pianists of the day. For the excellent arrangement and interpretation of his own Paraphrase of the introduction and first scene from the second act of "Tristan," he is to be commended. The arrangement itself is a splendid piece of writing and should find its way to the repertoire of many artists.

"Leopold is unique in that he is equally at home in the thunderous tones of Wagner and the delicate and ethereal bits of Debussy, Arensky and the like.

"Leopold is a tone painter. He knows how to sing at the piano and to produce a resonance with a depth, a dynamic blow with a sympathetic sobbing, and yet can make the piano a joyous, articulate thing in the contrasting moments."—*New York Telegraph*.

"HIS first number, the Bach-Tausig Toccata and Fugue in D minor, has wonderful clarity and massive building of tonal climax. From its powerful chords, he changed to the poetic beauty of Chopin's Nocturne in G Major."—*Stevens Point Daily Journal*, Stevens Point, Wisconsin.

"THE program was given in three groups, the first including a Bach Toccata and Fugue as transcribed by Tausig, and two Chopin numbers, a Nocturne and a Scherzo, in the interpretation of which composer he was noble and sympathetic."—*Concordian*, Moorehead, Minn.

"IN this the pianist's organistic training served him to give a real Bach interpretation of dramatic intensity, clarity and elegance with clearly defined polyphony in steady rhythm and varied tone color of exquisite delicacy."

"Leopold combines in his playing a beautiful singing tone, the characteristic which no doubt appeals most to the listeners, bold freedom of style, a perfect understanding and shows infinite attention to the minutest detail."—*The Kalamazoo Gazette*, Kalamazoo, Mich.

"FULLY coming up to his reputation as one of the greatest of American pianists, Mr. Leopold presented a varied program, the outstanding feature of which was his presentation of his own adaptation of selections from two Wagner operas. After hearing him play his Wagnerian transcriptions, the listener does not wonder that Leopold is conceded by critics to be the greatest

interpreter on the piano of Wagner's music. Those in his audience last night who really appreciate the best in music have seldom heard anything quite like the way in which he prefaced and then played these two operatic masterpieces.

"The characteristic Bach music was interpreted faultlessly. Mr. Leopold made a most unusual impression here and it is hoped he may be persuaded to come again some time."—*Albion Evening Recorder*, Albion, Michigan.

"A FINER artist has never been heard here. An artist of singular subtlety and charm, Mr. Leopold gave us an evening of beautiful pianism, balanced and lucid and satisfying. Beginning with the Bach-Tausig Toccata and Fugue in D Minor, in which he built up as noble a conception of organ tone on the piano as one is likely ever to hear, Mr. Leopold finished his first group with two well-known Chopin numbers, the Nocturne in G major, which was exquisitely and lovingly played and the Scherzo in C sharp minor. Mr. Leopold played his own transcriptions of familiar Wagner numbers, the Love Duet and Brangaene's Warning, from Tristan and Isolde, and the Ride of the Valkyries, from Die Walkure. These two pieces, particularly the latter, have long awaited the hand of a skillful transcriber to make them available for the piano, and Mr. Leopold has done the job with great effectiveness and brilliance. It seemed quite evident last night that Mr. Leopold's version of the Ride of the Valkyries can be placed beside Brassin's famous transcription of the Magic Fire Music, or Liszt's equally well known pianist dishing-up, (as Mr. Leopold's friend, Percy Grainger, might say) of Isolde's love-death, which is praise indeed, for these two numbers have been the staple battle-horses of every pianist of the last few generations, as Mr. Leopold's bids fair to be one of the next few."—*Mankato Daily Press*, Mankato, Minn.

"IN nobility and dramatic force, Mr. Leopold's interpretation could be excelled by few pianists. The breadth of line was not marred by too many deviations from strict tempo, but there was no lack of warmth and emotion. . . In the Tristan and Isolde transcription the piano became an orchestra, with the various instruments answering each other in a lovely blending of tones. The Ride of the Valkyries, a demonstration of prodigious technique both in writing and in playing, was such a thrilling performance that the audience could hardly be persuaded to leave."—*Valley City Budget*, Valley City, North Dakota.

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Mozart Festival in Harrisburg to Be Held May 9-11

Festival Chorus, Enlarged Children's Chorus, Barrere String Quartet, Full Symphony Orchestra and Well Known Soloists to Participate—Ward-Stephens to Conduct—Other Items

HARRISBURG, PA.—The second Mozart Festival in Harrisburg will be held May 9, 10 and 11, in the auditorium of the William Penn High School. The artists who will appear are: George Barrere, flutist; Hilda Burke, soprano of the Chicago Civic Opera Company; Ethel Fox, soprano of the San Carlo Opera Company; Flora Collins, soprano; Allan Jones, tenor, and Frederic Baer, baritone. Added to this list of artists are the Festival Chorus, the enlarged children's chorus, and Ward-Stephens, who this year will appear not only as director and conductor of the festival but also in an artist recital as well. A full symphony orchestra will assist at all of the evening programs. The events are as follows:

Thursday, May 9, 8:15 p. m., Mozart Great C Minor Mass, with chorus, full symphony orchestra, Hilda Burke, Ethel Fox, Allan Jones and Frederic Baer. Ward-Stephens will conduct.

Friday, May 10, 2:30 p. m., Artists' Recital, with Ethel Fox, Allan Jones and the Barrere String Quartette. Ward-Stephens will be at the piano.

Friday, May 10, 8:15 p. m., Concert with the chorus, Barrere Little Symphony Orchestra, full symphony orchestra and Hilda Burke. Ward-Stephens and George Barrere will conduct.

Saturday, May 11, 2:30 p. m., Artists' Recital with Flora Collins, Frederic Baer and George Barrere (the latter as flute soloist), and Ward-Stephens at the piano.

Saturday, May 11, 8:15 p. m., Piere's Children's Crusade, with chorus, children's chorus, full symphony orchestra, Ethel Fox, Flora Collins, Mae Shoop Cox, Allan Jones and Frederic Baer, and Ward-Stephens conducting.

NOTES

The eighth choral concert of the Schubert Club of Harrisburg, Pennsylvania was presented at Fahnstock Hall under the direction of Salome Sanders, conductor of the club. The soloists were Catherine Izer, soprano, and DeWitt Waters, pianist. Incidental solo parts were taken by Romaine King-Lantz and Clova McGiffin. The chorus was accompanied by the Schubert Club Orchestra, comprising the following members: first violins, Harold Walsh, William Meyers; second violins, H. Leon Stoll, Margaret Schmidt; cello, Margaretta Kennedy; flute, Carla Mae Haynes; bass, J. Brandt; harp, Thelma Snyder; pianos, Helen Bahn and DeWitt Waters.

Jacques Jolas, pianist, was presented in recital in Fahnstock Hall by the Wednesday Club. The outstanding numbers on his program were the Chromatic Fantasia and Fugue of Bach, the Chopin Barcarolle and the F minor Sonata of Brahms. Mr. Jolas was enthusiastically applauded and was generous with his encores.

G. W.



MANA-ZUCCA.

versatile composer, who is making Miami the center of her interests at the present time, although her compositions are programmed throughout the country. Here she is photographed with her sister, Mrs. Michel Gobert, known in New York musical circles through her various affiliations. (Photo by Sarlo.)

EARLE PFOUTS



The Violinist

Assisted by

Helen Carpenter Pfouts

In Recital, Town Hall, New York

March 12th

TIMES:

The opening number was the A-major sonata of Brahms. It was a performance, not alone of this classic but of lighter music that followed, in which the players showed a cultivated and refined musicianship. The violinist, engrossed in his work with gentle modesty, seemed as one who shared with his auditors the beauty of the Dvorak-Kreisler Largo from the "New World" symphony, which the audience demanded a second time.

HERALD:

Pfouts produced a tone of good quality, smooth and warm, with mellow lower notes, and he showed technical skill.

EVENING SUN:

The violinist's solos included Handel's "Arioso" and a "Bach-Wilhelm Air," numbers in which he evoked a very good tone from his violin, and showed, as he did elsewhere, good technical schooling and musical taste. His playing was marked by fine appreciation of the music which he interpreted.

WORLD:

Pfouts disclosed a pure tone of average volume and a proficient mastery of the instrument, while Helen Carpenter Pfouts proved a capable artist in her realm. Brahms' Sonata in A-Major, the main selection offered, was played with deeper appreciation of its tender, introspective character than the majority of artists bring to its performance.

AMERICAN:

Pfouts' facility of finger and pliability of bow command respect, and he possesses a distinct flair for finished phrasing.

TELEGRAM:

Pfouts performed the first movement of the Brahms Sonata with a truer sense of the music's character than have most others this year. They showed, for one thing, an unusually sound grasp of correct tempi. Pfouts displayed a proper technical equipment, and on the whole, a sound taste.

EVE. POST:

His program was varied and interesting and his audience was most appreciative.

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Josef Hofmann Stirs Boston Hearers

Weaves Magic Spell Over His Hearers—Frank Sheridan, Una Bates, Guy Maier and Others Also Give Attractive Programs

BOSTON.—A large audience heard Josef Hofmann on March 17, and never was there one more unwilling to break the spell of an artist's weaving. But after the initiative was taken, such heartfelt and continued applause ensued as was indeed a tribute to a pianist who gives no encores during the course of the regular program. A half-dozen pieces by Chopin and one less of Liszt were listed, added to by extra numbers at the conclusion of each. Not only fairly familiar numbers like the Scherzo in C-sharp minor, and Valse in A flat major, op. 64, No. 3, of Chopin, and Liszt's Die Loreley were offered, but less often heard selections, perhaps, combined to insure entertainment appreciated by all. Liszt's Gnomenreigen, played with consummate deftness, found great favor. The Don Juan-Phantasia, set off the astounding power of the performer, which if employed continually would surely reduce him, one would think, to the appearance of the composer himself. Liebestraum was among the encores, given with a feeling which would justify any number of hearings. Mr. Hofmann was as uniformly successful with Chopin too. The Andante spianato e Grande Polonaise, the first piece on the program, was distinguished by exquisite handling of the passing-notes, which were sown with as lovely a hand as ever graced a keyboard.

HEIFETZ WITH BOSTON SYMPHONY

Hardly a seat was unoccupied at the weekly symphony concert, with Jascha Heifetz scheduled as soloist in the Brahms Concerto. This work, which shows the influence of Joachim in the solo passages, is fraught with difficulties of technic and interpretation that make it accessible to only the chosen. Its passages rippled with the clearness, ease and grace that characterize all he does; in breadth, pathos and beauty of tone the peerless virtuoso was equally impressive. Applause was prolonged, and numerous recalls followed. Maximilian Steinberg's arrangement of C. P. E. Bach's fine Concerto for Orchestra in D major was also heard, as well as the young Dukelsky's Symphony in F major (first time in the United States), which is possessed of an interesting 2d movement; and Berlioz' Overture, Le Carnaval Romain.

FRANK SHERIDAN

The visually as well as acoustically pleasing George W. Brown Hall sounded to a piano concert of more than usual merits on Monday evening, March 18. Frank Sheridan, performing under the auspices of the American Women's Overseas League of New England, for the benefit of disabled veterans, sprinkled the auditorium with gems of varied assortment. Ravel's Jeux d'eau was played with a liquid iridescence which one could not conceive being excelled. Sicilienne (Bach-Philipp) was another number the quality of which won recognition. A third was Chopin's delicate Berceuse, while for a longer piece, Franck's Prelude, Choral, and Fugue glowed with an invigorating vitality. The foregoing gave but a slight idea of the wealth of virtuosity displayed by the distinguished pianist to his appreciative audience.

UNA BATES

Una Bates, soprano, went through a wide range of vocal acreage Monday night at Jordan Hall before a good-sized and rightfully attentive gathering. First of all Mozart and Souzay come in for mention, L'Amore and Chanson Ancienne being the respective selections, with violin obligato furnished appealingly by Baldassare Ferlazzo. Unfolding a voice of ribbon-like flow, Miss Bates went on to Schumann, Brahms, a group of Frenchmen, and finally a few sturdy songs, sweet to listen to as sung by her, by the English writers Bax, Carey, Stanford, and Parry. The richness of her tone, apart from her ease and intelligence of delivery, gave much pleasure. Miss Beatrice Warden Roberts accompanied in exemplary style.

GUY MAIER AND OTHERS

How a man of imagination may be a practical man was demonstrated Saturday afternoon by Guy Maier in turning temperament to befitting uses. Leading the way into the fairland of music, the pianist very discerningly employs means to which they alone are susceptible who are capable of willing suspension of disbelief; to these he speaks, and

these understand. Appealing to them, to many of them, at Jordan Hall, in his effective fashion he made enjoyable Ravel, Saint-Saens, Bach, Stravinsky; this is no unconsidered trifle before an audience of children, whatever their ages. It would not be possible were not Mr. Maier a pianist of as free-ranging imagination as he is an interpreter. He was assisted by Dalies Frantz, whose contrapuntal arrangement of Old Black Joe, Swanee River, Dixie, and Chicken Reel into one, met with particularly excited approval. Dorothy Comstock and Mariana Lowell contributed with music for two violins, all classical and absolute, but played agreeably in the spirit of the occasion, and liked, without any reservation.

PEOPLE'S SYMPHONY PRESENTS CARMEN IN CONCERT FORM

The first supplementary concert of the People's Symphony Orchestra at the Repertory Theatre on Sunday presented entertainment unusual in all but its excellence. The first part of the program was made up of a number of short, sure-fire pieces for the time of the year. In the second part, Mmes. Dorothy George and Maria Conde, with Messrs. Joseph Lautner and John Percival sang the chief airs of Carmen, the orchestra accompanying, and playing the prelude and entr'actes. The singing was inspired, and Mr. Wendt was responsible for a splendid self-acquittal on the part of his excellent orchestra.

BIRD-GULICK

Elsie Winsor Bird, soprano, accompanied by William Ellis Weston, and Anne Gulick, pianist, offered pleasant diversity at George W. Brown Hall on Tuesday evening, March 19. Sound taste characterized Miss Bird's singing of Handel and Pergolesi, with increasing tonal luxuries obtaining throughout the well-chosen program. Everett Titcomb's South Wind (MS) proved a high-light of her performance. Miss Gulick played interestingly in the interstices of Miss Bird's singing, Bach and Beethoven, then Ravel, Milhaud Griffes, and Chopin. Always musically, discriminating, her accomplishment stood out especially in The White Peacock.

GEORGE COPELAND

George Copeland appeared on Wednesday night at Jordan Hall in a request program of Debussy, Spanish and other composers.

B. M. F.



HARRY CUMPSON,

pianist, who gave his second successful New York recital of the season on the evening of March 13 at Town Hall.

Music Notes From Coast to Coast

Buffalo, N. Y. Recollections of the recent admirable performances of the Chicago Civic Opera Company in this city still linger in the minds of the thousands of people comprising the audience for the three operas, Faust, Lohengrin and Sapho. The principal artists, chorus, orchestra, conductors, scenery and ballet were all of exceptional merit, and much appreciation is due the public spirited guarantors for their cooperation, also to local manager A. A. Van de Mark.

Harold Samuel, pianist, made his third appearance in Buffalo, in an all-Bach program in which his skill was fully established last season. His superb rendition of the final number, the Chromatic Fantasia and Fugue, thrilled the large audience to prolonged and vociferous applause, and he was obliged to add encores to his lengthy program.

The distinguished conductor of the Cleveland Orchestra, Nikolai Sokoloff, presented a beautiful and unusual program in Elmwood Music Hall. Thrice welcome was the Wagner Prelude and Love-Death from Tristan and Isolde, exquisitely played; it met with spontaneous applause from the delighted audience. Conductor and orchestra responded to the repeated recalls. The first local hearing of Ernest Bloch's epic rhapsody, America, was given by this orchestra, and the climax was reached in an anthem sung by a mixed chorus of 200 voices rehearsed by R. Leon Trick.

The Buffalo Symphony Society series of chamber music recitals presented the South Mountain String Quartet for its fourth concert in the Hotel Statler ballroom. The members of the quartet, William Kroll, Karl Kreuter, Conrad Held and Willem Willeke, were assisted by Aurelio Giorni, pianist, in the final number, Cesar Franck's Quintet in F minor, which was so splendidly played and heartily applauded that an encore was granted for a Brahms quintet. The Haydn Quartet in D major also met with warm approval.

The Buffalo Symphony Orchestra, Arnold Cornelissen conductor, and Harry Cumpson, piano soloist, gave an enjoyable program in the Consistory Auditorium, Jan Wolanek contributing the violin obligato in the composition by Mr. Cornelissen which received much applause. Buffalonians welcomed their former townsman, Mr. Cumpson (now residing in New York), giving him an ovation at the conclusion of the Beethoven concerto (with orchestra), and, after the group of solos, insisted upon a double encore.

The Buffalo Orpheus held the second concert of its sixtieth season in Elmwood Music Hall with Seth Clark conducting. Mary Craig, soprano of the Philadelphia Civic Opera Co., was guest soloist; Jan Powel Wolanek, violinist, and Robert Hufstader and Beth Bowman Wolanek were the accompanists. The chorus as usual gave much pleasure, some of the selections being redemanded. Miss Craig made an instant appeal, her charm of personality and beauty of voice winning all her hearers; many encores were necessary. Robert Hufstader's musically accompaniments for Miss Craig added to the enjoyment of the occasion. Mr. Wolanek's varied programmed numbers were played with his usual refinement of tone.

The Guido Male Chorus was presented by A. A. Van De Mark in a program celebrating this year its twenty-fifth anniversary in Elmwood Music Hall; Seth Clark was the conductor and Lanson Demming accompanist. The soloist was Carmela Ponselle, soprano, formerly of the Metropolitan Opera, with Elmer Zoller accompanist. The chorus sang with its accustomed artistry and was cordially received. Miss Ponselle captivated her audience with her charm and vivacity, and many were her recalls, double and triple encores being the rule.

The fourth in the series of Monday Morning Musicales given by Mary Ward Prentiss and Eva Rautenberg in the Colonial ballroom of the Twentieth Century Club, attracted an audience of good size. The splendid program of songs by Mrs. Prentiss, given with her accustomed artistry, Miss Rautenberg's delightful accompaniments, and piano solos, provided an enjoyable morning of educational value.

At the community vesper service of the First Presbyterian Church, with Clara Foss Wallace, organist and choir director, the program of music was given by the chorus choir with soprano, tenor and baritone solos, the numbers being by Bach, Beethoven and Gounod. L. H. M.

(CLEVELAND INSTITUTE NOTES)

Cleveland, Ohio. Musical activity on a broad and intelligent basis was evidenced in the fifty-eighth student

recital of the Cleveland Institute of Music given recently. Instead of the usual program, bringing before the public students to present in their most finished form the results of their music teaching, half of the Institute's program was a public demonstration of solfège classes, showing how students actually learn music. Scenes from the classrooms were reproduced on the stage with the pupils of each grade from the youngest to the conservatory taking part under the direction of their regular teachers, to illustrate the stages of a student's training and development. The demonstration conducted by Ward Lewis, Edward Buck and Marie Martin showed the audience how the ears of the students are educated to perceive and reproduce tone relationships and accurate pitch by building up scales and intervals; and how with emphasis on rhythm the student is taught intelligent phrasing. It illustrated clearly the whole idea of the instruction to arouse in the student an instantaneous reaction to the printed page of music which he should be able to reproduce vocally, and carry vividly impressed upon his mind.

A second demonstration on the program presented pupils from Dalcroze Eurhythmics classes. Advanced students of Gladys Wells, director of the department, expressed with beautiful, natural movements of their bodies, rhythm, mel-

ment. Her other songs included "Amarilli mia Bella" by Caccini, "Veracini's Pastorella," Wiegand by Richard Strauss, "L'Oiseau Bleu" by Camille Decreus, "Songs My Mother Taught Me" by Dvorak, "Sadler's Lullaby," "La Forge's Come Unto These Yellow Sands," and many interesting encores. Stuart Ross, her accompanist, distinguished himself both in his numbers with Miss Ponselle and in his solo groups.

Mildred Dilling, harpist, played a recital at the Museum of Art earlier in the week, doing pieces by Bach, Scarlatti, Brahms, Paganini, Debussy, De Severac, Groves and others.

The Cleveland Welsh Male Chorus, under the direction of William Albert Hughes, gave a concert at the Franklin Circle Christian Church, singing a program of choral and solo numbers. E. C.

Harrisonburg, Va. Many of the leading towns in the Shenandoah Valley have been very active in recitals. Ernest Louis Houde, organist of the Capital Theater, Winchester, gave a delightful organ recital in the First Baptist Church to a capacity house. Mr. Houde is doing much towards raising the standard of music in the movies.

Dayton with its fine new four manual organ has been giving a series of fine concerts.

The Hampton Quartet appeared recently, and Prof. and Mrs. Arthur Fickensher, of the University of Virginia, Charlottesville, gave a delightful joint voice and organ recital there.

The Boston Male Choir, twelve in number, with accompanist, presented a charming recital at State Teachers' College, Harrisonburg; their singing was highly artistic. Miss Erdmann possesses a beautiful voice which in the concerted numbers rose over the massed volume of the choir in striking effect.

Frances Calvert Thompson's Ensemble Class and Juniors gave excellent programs, showing great progress.

Ralph Banks, colored baritone of Pittsburg, was heard in recital at Assembly Hall. He has a beautiful voice, and his art, personality, and program pleased his large audience. He was ably supported by Frances Calvert Thompson at the piano. F. C. T.

Long Beach, Cal. The Long Beach Symphony Orchestra gave its fifth concert of the season, under the direction of Leonard J. Walker. The soloist was Robert S. Edmonds, tenor, a resident of Long Beach but a member of the Los Angeles Opera Company. His singing of the aria, "Celeste Aida" (Verdi), exhibited a dramatic voice of beautiful quality and good range. A group of songs with piano accompaniment (Harold Dick being the able supporter) proved interesting. The symphony was Mozart's Jupiter (C major). The Nero Suite, by S. Coleridge Taylor, never heard here before, was the outstanding number on the program.

Alexander Brailowsky, Russian pianist, was presented in the Municipal Auditorium, by Katherine Coffield, manager of the Civic Concert Series, before a well filled house, and was given an ovation by the discerning audience. The program was nearly doubled by the many encores given.

Oscar Seagle, baritone, was presented in concert at the Municipal Auditorium, March 8, by L. D. Frey, manager of the Philharmonic Course. The program, made up of a group of French, German, modern art songs in English and a group of Negro Spirituals, showed the singer's versatility. Pauline Good, at the piano, offered excellent support.

The Haydn-Handel Oratorio Society, Rolla Alford director, gave the dramatic cantata, Ben-Hur, with Penny Selby, tenor, in the part of Ben-Hur. Mrs. Alford pianist; Harriett C. Stacey; organist and a small orchestra, furnished the accompaniment. The story was read by Leo Cooper, dramatic reader. The work was well presented, the chorus numbering 100 voices.

John Smallman presented the First Congregational Church Choir of Los Angeles, of which he is director, in An Evening of Sacred Music. The Inflammatus, from Stabat Mater, was sung by Betty Boldrick, soprano, and the choir. Bach's Magnificat in D was also included on the program. A. M. G.

Los Angeles, Cal. The Tronitz Club, founded and sponsored by Phillip Tronitz, offered a program in the Biltmore music room recently with Ingwald Wicks, violinist, John Patton baritone, and Phillip Tronitz, pianist. The program comprised little known Norwegian music, which the club aims to make familiar to Los Angeles audiences. Tronitz is a pianist of exceptional parts and the singer and violinist were also well received.

For its third program the Zoellner Quartet played Mozart's quartet in F major, The Bag Pipe Player by Valentini, Dvorak's quartet, op. 51, and a group comprising A l'Eglise, (Continued on page 34)

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ody, phrasing, and dynamics and the emotional content of the compositions they interpreted—Mozart, Bach, Grieg.

The first part of the program was given over to students of the violin and piano departments, and contained an original composition by Herbert Haufrecht, eighteen years old and a composition student of Herbert Elwell. It was a quartet written for violin, viola, cello and piano, and was played by an Institute ensemble with young Haufrecht, himself, at the piano.

Cleveland, Ohio. Elisabeth Rethberg, who was scheduled to appear as soloist at the last pair of concerts given by the Cleveland Orchestra at Masonic Hall, was forced to cancel her engagement because of illness.

Nikolai Sokoloff substituted an all-Tschaikowsky program for the one he had planned, retaining only the Fifth Symphony in E minor in the list of works. He added to this the Romeo and Juliet fantasy, the waltz from the Sleeping Beauty and Theme and Variations. The all-Tschaikowsky programs are in high favor with Mr. Sokoloff's audiences, and the attendance and enthusiasm were splendid.

Rosa Ponselle appeared in song recital in the Philharmonic Course, which is being presented at the New Music Hall by James Devoe. Her recital was a triumph from every standpoint. The hall was crowded and the applause was deafening. Never has Miss Ponselle seemed to better advantage in concert music. She wore a quaint period gown of cream satin, trimmed with swirls of delicate black lace and ostrich plumes, with scarlet camellias in her hair, and a ribbon of the same shade catching her voluminous skirt, and scarlet slippers peeping out from beneath the rich folds of her gown. Always the actress, she put a wealth of dramatic fervor into each number. Two arias—Suicidio from Gioconda and her famous Casta Diva from Norma—were sung with telling fervor, and she added the Habanera from Carmen as an encore. To many this was the most significant number on the program, possibly because it was so unexpected and so perfectly sung. It seems a pity we cannot have Ponselle as Carmen at least once, if only as an experi-

SINGER

RICHARD HALE

ACTOR

Hale's Voice Wins Crowd

Even if Richard Hale sang poorly, his audience would just naturally adore him.

Last night, the warm friendliness, the all-embracing personality which emanates from his person, was apparent, when Richard Hale sang at recital, in Town Hall.

The American baritone has a natural and excellently nurtured voice. It is large, it is firm, it is always well under control, and an instrument of the emotions and the intelligence of an extremely sensitive and intellectual gentleman.

The somewhat basslike qualities which entered some of his deeper phrases were counterbalanced by the equally somewhat tenor-like lyricism of some exquisite top notes.—Morning Telegraph.

The distinguished baritone, Richard Hale, who was heard to such excellent Town Hall Recital, January 29, 1929.

advantage in the title role of Gluck's "Orfeo" at the Provincetown Playhouse several seasons ago, gave a recital in the Town Hall last evening.

Although Mr. Hale possesses a commendable voice, one is impressed particularly with his artistry and musicianship, which are as cultivated and well-groomed as his sartorially perfect appearance. Mr. Hale's diction in German, French and English was more than notable yesterday.—Evening Telegram.

Always there was a dignity and understanding about his singing which imbued a pleasant evening's performance with high artistry. Frederick Bristol's piano accompaniments were a musicianly balance of proper proportions.—N. Y. Evening Sun.

Richard Hale, baritone, gave one of his too infrequent recitals in Town Hall

Tuesday evening, January 29. A program noteworthy for the wise selection of songs not repeatedly heard in concert halls was opened with a group of songs by Hugo Wolf, in which Mr. Hale's voice was heard at its best—the tones being produced with the greatest ease as well as warmth in coloring and each number evidencing his sincere musicianship. Schubert's *Auf dem Wasser zu singen* was given with such artistry, smoothness and skillful development of rhythm as to bring tumultuous applause. Mr. Hale's diction is of such a perfection as to class him in the front rank of those who enunciate clearly and he is skilled as well in the dramatic interpretation of composition.—N. Y. Billboard.

Mr. Hale stressed the dramatic values of the texts without passing the bounds of good taste or doing violence to the melodic line. His singing gave manifest

pleasure to a large and enthusiastic audience.—N. Y. Times.

Richard Hale, a baritone possessing a rich voice of dramatic quality, was heard in recital last evening at Town Hall. It was an interesting and varied program that this fine singer offered.

Richard Hale's recital showed the singer to be an artist of high quality. His enunciation was very fine.—Brooklyn Times.

And last fall, when Richard Hale played the leading role in the spoken drama "Goin' Home," Alison Smith said in *The World*:

"Of this cast the loudest applause belonged (and was given) to Richard Hale for his sensitive, touching characterization of the torn and bewildered Negro. This performance alone, we believe, will stand as one of the definite achievements of the season."

Brock Pemberton's production, Hudson Theatre, Fall of 1928

Address care of MUSICAL COURIER, 113 West 57th Street, New York

Portland Hears College Chorus in Most Interesting Concert

Singers, Trained by John Stark Evans, Assist on Symphony Program Under Baton of Van Hoogstraten—Other Concerts Also Please

PORTLAND, ORE.—With the aid of a chorus of 100 voices from the University of Oregon, trained by John Stark Evans, the Portland Symphony Orchestra presented The Blessed Damsel (Debussy) and Deems Taylor's cantata, The Highwayman. Incidental solos were sung by Nancy Thielsen, Edward Fisher and Jack Dennis. The chorus and orchestra made a fine combination, delighting nearly 4,000 listeners. Conductor van Hoogstraten opened the program with Mozart's Symphony in E flat major, closing with Wagner's overture to The Mastersingers. This was the orchestra's ninth evening program of its eighteenth consecutive season. At the orchestra's sixth matinee concert for young people, Giles Gilbert of Portland, who has recently returned from abroad, triumphed in the first movement from Schumann's A minor concerto for piano and orchestra. Mr. van Hoogstraten conducted.

For its twentieth anniversary concert at the Public Auditorium, the Apollo Club (103 male voices) had the assistance of the MacDowell Club Chorus (forty-five women) and John Charles Thomas, baritone soloist. Besides In Vocal Combat (Buck), Invictus (Huhn) and other works, the male chorus sang Podbertski's Sunrise, with Ralph W. Hoyt at the municipal organ. The Miracle of Saint Raymond (Schindler), sung by both clubs, also brought delight to the large audience. William H. Boyer, director of both choruses, may well be proud of what he accomplished with his forces. Mr. Thomas, soloist, was cordially received. The piano accompanists were Marie Hursey and Edgar E. Coursen.

Several thousand persons voiced their approval of the second concert given at the Public Auditorium by the Portland Junior Symphony Orchestra, Jacques Gershkovich, conductor. First came Mendelssohn's Italian Symphony, followed by Strauss' waltz, Tales of Vienna Woods. Dorothy Cowgill, concertmaster, played Saint-Saens' Rondo Capriccioso for violin and orchestra, winning great approbation. Liszt's Les Preludes, which closed the program, stirred the audience to a high pitch of enthusiasm. Rarely do juveniles have such a triumph, thanks to Conductor Gershkovich. The 101 members of the organization, all in their teens, are trained at no cost to themselves. This orchestra, which is five years old, has a complete instrumentation. J. R. O.

Friedberg "A Master Pianist"

There can be no doubt at all of the real success that Carl Friedberg attained when he recently played his first New York recital in five years, especially when one glances at a few excerpts from the press. "His performance evoked applause impossible to misconstrue," said the Telegram, and the American wrote in part as follows: "That thoroughly musical and highly proficient piano artist, one of the real masters of the instrument, made a welcome reappearance here. Dignity of treatment, aristocracy of feeling and subtle blending of tone, execution and pedaling, made Friedberg's performance an obvious delight." The Brooklyn Eagle referred to him as a master pianist who devotes his outstanding gifts and abilities only to the service of music, and who will continue to be admired by audiences of two continents long after their fervent attachments to more spec-

tacular virtuosi has cooled or dissipated. The fact that Mr. Friedberg did not attempt to put on a show, nor a presentation of personality, nor a specimen of hypnotism, is what particularly impressed the critic of the Telegraph, who declared that this pianist's performances ought to be carefully absorbed by all our younger artists. "Those who listened," he said, "were treated to an exhibition of pure pianism which did not distort, change, lighten, apostrophise, transcribe or alter the writings."

Studios for Musicians

The Sound Proof Studio Building which has been erected at 160 West Seventy-third street, and is to be known as the Sherman Square Studios, has already been described several times in these columns. There is little to add to what has already been said. The building was put up by Walter Russell, a man skilled in the erection of studio and other apartment buildings. Mr. Russell is a well known artist and under his guidance the studio has become a thing as beautiful as it is useful.

Its utility will not for a moment be doubted by any musician who has had experience in New York living conditions as they apply to the man or woman who wishes to have a place where singing and playing can be done to any extent without fear of annoying the neighbors or of having conflict with the landlord. Such places are few and far between, and in other places there is never any guarantee that an easily annoyed tenant using an adjacent apartment may not cause a previously apparently secure arrangement to be jeopardized.

Mr. Russell and his associates have had this in mind and have gone into the matter carefully. They have designed a building where the studios are not only sound-proofed in the most expert manner by the construction of walls and floors, but the studios themselves are placed in such positions that there is always space between them within the apartment which serves to cut off sound. In other words, the studio is surrounded by living quarters or halls and passages so that there is never merely a wall between one studio and the next.

Musicians have long been in search of just such a studio building. It is now offered to them upon terms that are within reach of all, and will actually result in a far lower rental than it is possible to obtain in any first class apartment house in New York on the ordinary rental basis.

Chamber Music at Mannes School

The fifth concert in the chamber music series at the David Mannes Music School took place on March 10, when the Lenox String Quartet had the assistance of Frank Sheridan in presenting a program of Brahms and Schumann.

Leopold Mannes' customary talks on the works prefaced the performances. The G minor Brahms piano quartet and the A major Schumann string quartet where the compositions given. The final concert in this year's series is scheduled for Sunday afternoon, April 14.

American Academy's Seventh Matinee

Shipping Mother East, comedy in one act by Ethel Van Der Veer, and The Waldies, drama by G. J. Hamlin, were presented by senior students of the American Academy of Dramatic Arts, on March 8, at the Lyceum Theater, New York. A good sized audience showed its approval by enthusiastic applause, for the various roles were interpreted with considerable skill, making an altogether enjoyable and worthy performance. The following fifteen students ap-

peared: Frank Ray, Myra Bates, Dorothy Sills, Vivian MacGill, Rosalind Russell, Diana Bonnor, Helen Luber, Helen Oursler, Edwin Gilcher, Sheila Hunt, Jack Lee, Augusta Miner, Webster Patterson, Truxtum Craven and Arnold Preston.

Philadelphia Civic Opera Presents Tosca

The Philadelphia Civic Opera Company presented the opera, La Tosca, at the Academy of Music, Philadelphia, on March 13, with Leone Kruse in the title role.

Miss Kruse, who created such a fine impression by her singing of the part of Elizabeth in Tannhauser a few weeks ago, strengthened that impression by her splendid work in this opera. Her voice is of a lovely quality and she used it to fine advantage, especially in the Vissi d'Arte aria and in the duet of the last act. Her interpretation of the part, dramatically, was quite original in some places, and was intense and effective throughout.

Norberto Ardelli, as Cavaradossi, also was fine, both as to voice and acting. Particularly noteworthy was his singing of the Recondita Armonia in the first act and E lucevan le Stelle of the last act. In the second act, so intense emotionally, he was more than convincing. Ivan Ivantsoff, who assumed the difficult role of Scarpia, has a splendid voice, and sang the Va, Tosca, of the first act, with fine tone quality, while his acting was also good. Ralph Jusko was capable as Angelotti; Albert Mahler fine as Spoletta; and Edouard Lippe especially good as the Sacristan, making the part duly humorous but not ridiculous. All the lesser roles were equally well taken, as follows: Virgilio Cossoval as Sciarone, Magnus Schillings as the Jailer, and Manila Ressler as the Shepherd.

Alexander Smallens conducted the entire performance, including the fifty-five members of the Philadelphia Orchestra, with understanding and a fine sense of balance. M. M. C.

Matinata Choral Club Musicales

Ethel Watson Usher, conductor, and Virginia LosKamp, president of the Matinata Choral Club, interested a large audience at the March 15 concert (third season), Hotel McAlpin, New York. Choral numbers were sung by the score of young women in effective fashion; sustained applause compelled repetition of various numbers by the Club, which shows splendid progress under Miss Usher's guidance. Dan Gridley, tenor, sang songs by German and American composers in a fine tenor voice, including splendid high tones, feeling, and clean enunciation. Dancing followed the concert. Singing members of the club are La Grange Beattie, Dorothy Boenau, Elsie Bongarts, Viola J. Brown, Edith M. Colburn, Martha M. Colwell, Anna Flanagan, Louise Grieco, Marie Nelson Hammond, Mrs. Beatrice Herman, Mrs. Frederick J. Lawler, Greta Linkletter, Rose Manahan, May McIlveen, Beatrice O'Reilly, Beatrice Oringer, Norma Page, Alice Schweinler, Genevieve Short and Alice E. Walters.

N. A. O. Executive Committee Meets

President McCall, chairman Sammond, and ten other members of the executive committee of the National Association of Organists, met on March 11 at headquarters, the main accomplishment being the discussion of details of the coming August 27-30 convention, in Toronto, Canada. A letter from Dr. Fricker guaranteed free admission to all N. A. O. members to the big Exposition, further planning a choral concert by the noted Mendelssohn Chorus, and a closing dinner. The treasury balance is about \$1,000.

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Soprano



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TRIUMPHS IN BERLIN SONG RECITAL

VERDICT OF THE DEAN OF THE BERLIN CRITICS, DR. ADOLF WEISSMANN

BERLIN ZEITUNG AM MITTAG
March 2, 1929 by Dr. Adolf Weissmann

Roselle

Rund um die Philharmonie, bis auf die Straße hinaus hört man eine Stimme: Anne Roselle im Beethovensaal. Ihr Pieder- und Arienabend wird zu einem Crescendo des Beifalls, der sich Zugaben über Zugaben erzwingt.

Die unvergessliche erste Turandot der Dresdener Staatsoper: nie hat man seitdem diese Partie mit solcher Fülle, mit solchem Glanz verkörpern hören. Aber sie ist in der Zwischenzeit noch gewachsen. Die einzige Qualität dieser sammetweichen Stimme, der Besitz an unerhört strahlenden, ja berauschenden Höhentönen ist nicht nur unangefastet geblieben, sondern auch die Mittellage in ein gewisses Verhältnis zu ihnen gebracht. Der Gipfel wird zwar in den italienischen Arien Puccinis und Giordanos erreicht, aber selbst die Arie der Gräfin aus Figaro gerät bewußt gedämpft und darum nicht ohne Stil.

Translation

"Around the Philharmonic and out into the street fine singing is heard; it is the voice of Anne Roselle at the Beethoven Hall. Her song and aria recital has culminated into a crescendo of applause, prompting her to give encore after encore. She has been the first matchless Turandot of the Dresden State Opera; never since has this part been so wonderfully rendered. And since that time her art has continued to develop. The unheard-of radiantly bewitching high notes—the essential asset of her velvety voice—have remained intact, and in the meantime her middle register has developed correspondingly. While she reached her heights in the Italian arias by Puccini and Giordano, the delivery of the song of the Countess in 'Figaro' in a deliberate low voice had quality and style."

"Anne Roselle, much spoken of in Germany since her Turandot at Dresden, gave a recital at the Beethoven Hall. She is a marvelous singer, having the highest perfection of the singing tone, wonderful breath control and beautiful phrasing. In arias by Puccini she reached dazzling heights, extraordinary clarity and a power of dramatic expression which takes one by surprise."—

Berlin Börsen-Courier, Feb. 26, 1929.

"Just a word of admiration for the eminent singing art of Anne Roselle. Her marvelous soprano has great dramatic power and brilliance."—

Berlin Deutsche Allgemeine Zeitung, Mar. 1, 1929.



MANAGEMENT:

HAENSEL & JONES

STEINWAY HALL, NEW YORK

London

(Continued from page 10)

diversified styles, and give so unified and impressive a performance of Beethoven's opus 110 as this English artist.

DAI BUELL AND HARRIET COHEN

Dai Buell's program, too, consisted chiefly of Haydn, Bach, Brahms and Chopin when this attractive American last sued so successfully for London's favor. Her virile interpretations, strong temperament and structural grasp pleased her public and critics alike. Less austere were the works chosen by her English colleague, Harriet Cohen, who will be heard in America before long. She has been specializing recently on very old and contemporary works, and her interpretations, often individualistic, are always poetic, plastic and convincing. Shura Cherkassky, the young wonder pianist, has played for the third time at the Albert Hall, with the Don Cossack Choir, and won the same ovations as at his previous performances.

A newcomer from Germany, V. Ernst Wolff, who has appeared both as accompanist, with the young Hungarian cellist, Paul Hermann, and in his own recital, had a warm reception. His performance of a Handel organ concerto, arranged by himself, was very pleasing, but his most delightful group consisted of four dances by Nicolas Medtner.

BERLIOZ: PRO AND CON

A Berlioz controversy has been occupying the interest of London musicians and feeling has run so high that a number of the most disputatious enthusiasts actually organized a dinner for the purpose of discussing the composer's merits. Needless to say, everyone still thinks much as he did before, but the controversy lent the recent performance of Berlioz's *Damnation of Faust* an even greater interest than would have been warranted by the rarity of its production in London.

It was conducted at one of the orchestral concerts of the British Broadcasting Corporation by Sir Hamilton Harty, who is probably England's greatest Berlioz enthusiast and interpreter. His own Hallé Orchestra was brought from

Manchester for the occasion, and its thorough knowledge of the score went a long way toward securing a smooth and convincing performance; one, indeed, that should have converted many listeners to Sir Hamilton's musical faith.

A BARTOK NIGHT

Another one-composer evening that was under the auspices of the B. B. C., was devoted to the works of Bela Bartok, with the composer in fine form at the piano. The second of his two rhapsodies, which is the more important, is certainly an attractive piece. The composer here isn't afraid to write melodically, and the free and varied form of the Hungarian rhapsody seems to loosen his temperament. Lyrical fragments alternate with rhythmically vitalized bits and there is something of the same racy character as in the Hungarian folk tunes and Rumanian folk dances which Bartok set for piano, but which are even more effective in the transcriptions for violin and piano made partly by Szigeti and partly by Zoltan Szekely, who played them on this occasion.

When Bartok writes for the piano he is more prone to treat it as a percussion instrument, and is at his best only when his material is frankly semi-barbaric. For the rest there is an inevitable monotony in the constant reiteration of rhythmic figures and the attempt to get expression out of sheer dynamics. The sonata for piano, written in 1926, is the latest of these works and perhaps the best, but there is something like cruelty in the consistency with which the composer aims at our nerves rather than at our emotions. To me Bartok is decidedly at his best when he writes for the strings, though he himself is a prodigious pianist. Zoltan Szekely is a first-rate interpreter of his style.

DUOS FOR VIOLIN AND CELLO

The same violinist with his cellist compatriot, Paul Hermann, was heard a week later in a unique program of works for violin and cello alone. These duos and sonatas by Kodaly, Szekely, Ravel and Bartok, would have formed a severe test for the virtuosity and musicianship of any two artists, but these young players passed with flying colors. As a composer, too, Szekely deserves attention, for his work shows unmistakable creative gifts.



4000 People Stood As Niemack Played at Dvorak's Monument

SUNDAY, July 1st—a brilliantly perfect day—in the picturesque, colorful, little Bohemian Village of Spillville, in the hills of Northern Iowa—where the

IMMORTAL DVORAK

lived and wrote his many masterpieces—there by his Memorial Monument, under the great spreading trees

4,000 People Stood While
ILZA NIEMACK

dressed in Bohemian National Costume, made for her by the Bohemian girls of Spillville, poured out her soul in music, in tribute to the Master Composer.

From four states came those thousands of music lovers to honor the Master Composer

and the Master Artist who paid him tribute. There, by the brook where Dvorak wrote his New World Symphony and other compositions, this great crowd stood, while from Niemack's violin poured a veritable torrent of music, that the birds overhead in the trees tried in vain to imitate. For the first time, the compositions of Dvorak were played in the woods, by the brook where he wrote them, and Ilza Niemack—Daughter of Iowa—was chosen for the honor.

Artistic ability as a violinist, plus a winning personality, makes Ilza Niemack a great concert artist. Her appearance on your course this season will mean a return engagement next season.

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Dema Harshbarger, Pres., Auditorium Tower, Chicago

Chamber music, on the whole, is steadily increasing in popularity, and nearly each month brings a higher percentage of this genre of concert than any other one kind. Besides those just mentioned there have been at least a dozen chamber music concerts during the past fortnight. One of the most enjoyable was the Lener Quartet's Brahms program which centered about the beautiful clarinet quintet. The criticism made of them last year, that they sacrificed vigor to sweetness of tone, is no longer justified, at least as far as Brahms is concerned, whose works were convincing in every detail. One more concert will be given before they depart for America, where they will soon be heard.

The Entente String Quartet, who featured Vaughan Williams' *Wenlock Edge* at their last performance; the Stratton String Quartet, recently returned from Berlin; and the Catterall String Quartet, who played a classical program at Gerald Cooper's last concert, are three of the leading organizations which have been attracting large audiences.

GERHARDT COMPLETES SCHUBERT CYCLE

Singers and violinists of international interest are still remarkably rare. Of the former species the most interesting has been Elena Gerhardt, who gave the last two concerts of her Schubert cycle to the same stormily enthusiastic audiences. Louis Godowsky, American violinist, returned to London after several years' absence and made a very good impression, revealing an increased maturity and assurance that are valuable assets.

Besides the previously mentioned performance of Berlioz's *Damnation of Faust*, there have been two choral concerts of importance, one by the Bach Cantata Club (the first of their new season) whose performances are always a delight; and Elgar's *Kingdom*, sung by the Royal Choral Society and conducted by Sir Edward Elgar himself, an event that naturally filled the huge Albert Hall.

PRE-SEASON OPERA

In the spring, a Londoner's thoughts lightly turn to opera, and to meet this demand, before the Royal Season at Covent Garden gets under way, the British National Opera Company returns to London, playing first at Lewisham, one of the suburbs, and then at Golders Green, which might be called London's Bronx. There is less talk this year of the company's imminent demise, and performances have been going on as well as ever, with some of England's best singers, like Tudor Davies, taking part.

In Hammersmith, another outlying district which has been made famous by Nigel Playfair's productions at the tiny Lyric Theater, the Beggar's Opera, his most popular achievement, has again been revived for a month with the most tumultuous success.

Still another operatic venture, but a far less successful one, has been the premiere of Joseph Holbrooke's *Bronwen*, on a text by Sir Howard de Walden. It is the third opera of Holbrooke's trilogy, *The Cauldron of Annwn*, the first part of which, *The Children of Don*, was produced by Hammerstein in New York in 1912. This last premiere was given by the Carl Rosa Company in the town of Huddersfield, Yorkshire. From all accounts the work seems doomed to remain there.

CÉSAR SAERCHINGER.

Appreciation for Mme. Mott

Alice Garrigue Mott is the recipient of many letters of thanks and appreciation from artists who wish to express their gratitude to this well-known vocal teacher of New York for her help and understanding during their period of study with her.

Perhaps one of the most outstanding examples is that of Carrie Bridewell, contralto, who has won for herself an enviable place among concert artists of today. And yet, despite this fact, she continually reiterates her fervent gratitude to Mme. Mott. As evidence of the splendid artistry of this singer, a vast amount of the credit for which she graciously attributes to Mme. Mott, a few excerpts are culled from the Royal Gazette and Colonist Daily of Bermuda, following one of the many engagements which resulted for the contralto after her remarkable success in substituting recently, with only a moment's notice, for Rafaelo Diaz.

Under the headline, "A Rare Musical Treat," the Bermuda paper declared that Mme. Bridewell's recital will stand for a long time as the most enjoyable musical event ever heard there. The audience, which included the Governor Sir Bols and Lady Bols, enthusiastically applauded the artist and welcomed her with many beautiful floral tributes.

"The singer has an unusually well-equipped voice," was the verdict of the press. "She has a splendid range, her quality is rich and colorful, whilst her dramatic capacity and her superb artistry are all as excellent as they are rare in singers. A detailed criticism of each number is unnecessary, for in each the singer revealed a technic more than sufficient to attain perfect control."

The review closed with the following enthusiastic comments: "At the conclusion of the program Mme. Bridewell gave several encores. These, she explained modestly, had not been rehearsed, so she played for herself. We can only hope that some ambitious young singers present observed the extraordinary beauty of tone and wonderful technic in Banville's *La Paix*. It is written throughout on one note and is deadly dull except at the voice of an artist when it becomes a perfect gem. Bermuda is indebted to this great singer for a musical treat that should have far-reaching effects in raising the standard of musical excellence."

Two other engagements in Bermuda for Mme. Bridewell include a solo recital, which took place on March 21, and a joint appearance with organ on Easter Monday.

Hilsberg Lauded with Boston Symphony

Ignace Hilsberg appeared as soloist with the Boston Symphony Orchestra, Koussevitzky conducting, on February 28, playing the Tchaikowsky concerto. The Boston Transcript states that the concerto contains much brilliant music for the piano, of which Mr. Hilsberg took full advantage. "The pianist, continues the Transcript reporter, seated himself before his instrument with a serious and preoccupied air and bent absorbedly to his task. His great chords and extensive runs sturdily kept pace with the orchestra and were never overwhelmed by it. His fingering was admirably crisp and, if occasion demanded, he gracefully rounded a phrase or softened a melody. That the audience considered he had performed with brilliance was evident in the applause which recalled him to the stage."

An Aristocrat of the Platform

SAN-MALO

Violinist

A NEW attraction in the musical world is always an event when presented by Charles L. Wagner. Naturally, the American public will be interested in SAN-MALO, the new violinist, he is presenting this season for the first time. San-Malo is a native of Panama, and has won tremendous success in Europe and America. His ancestry dates back to a famous Huguenot family which founded the town of St. Malo in France, and during religious persecutions fled to Holland. A group of the refugees set out for the new and romantic land of South America, and San-Malo is the direct descendant of one of these pioneers. His parents were both violinists. His father was a South American of French Dutch descent; his mother Spanish. Who can say whether he should be known as Spanish, Dutch, French or South American—rather let it be known that he is international. His playing has all the fire and warmth, however, of the Latin temperament. San-Malo began his violin studies at the age of five. He was educated mainly in France and Germany. In 1916 he was one of the two foreign students admitted at the Paris Conservatoire, and three years later he had completed the four years course with the highest honors, and was awarded the much coveted Premier Prix, at only 17 years. During the next ten years he played repeatedly in Paris, Berlin, Cannes, Menton, Marseilles and throughout Holland. He has been in America two seasons and his praises have been sung by the American press as well as the European. He is a born violinist, a trained virtuoso, and has been aptly styled "The aristocrat of the violin." The London Daily Telegraph of Friday, Oct. 19, 1928, has this to say: "There can be no doubt of the remarkable talents of this violinist, who made his first appearance in London at the Aeolian Hall last night. All the essential qualities that one looks for in a virtuoso who aspires to international repute are his. He can suggest the tears that lie in human things, and, he can, too, be as gay and light-hearted as you please. He never leaves you in any doubt that he is not going to give you the very middle of every note—his intonation, in fact, is thoroughly virtuous—and his phrasing has an attic precision. He makes his violin sing with the assurance of a master."

SAN-MALO PLAYS AS THOUGH TWO ARTISTS

San-Malo, violinist, who gave his first Chicago recital at Orchestra Hall last night, has been playing around the East, gaining opinions of many kinds and amusing himself by re-printing the diversities. Thus, one learns that he is Cuban, Spanish, South American, French, Dutch, and a few others; that he never loses his rhythm and has capricious and unmeaning variations of rhythm; that he has unreliable technique and performs prodigies of technical skill; that he has foggy style, stylistic refinement, and direct and honest style. And so on. Wherefore another opinion may be added to the collection.

Hearing him in the Saint-Saens Concerto in B minor, he produced an uncommonly lovely tone, not in the slashing manner of the Auerites, but a bit restrained, a bit cool, sometimes as though he was disinclined to add out of himself anything to the directions, set down by the composer. Everything was there except personal warmth.

Then he played an encore a Spanish dance unknown to me by name and it was as though he was a different person. All the personality, the exultant dash that had been missing in the concerto came out here and the fine tone remained.

—Edward Moore, Chicago Tribune.

SAN-MALO MAKES DEBUT HERE

Violinist Wins Praise in Initial Appearance in Chicago

San-Malo, a newcomer to this country by the devious ways of Europe and South America, made his Chicago debut last evening at Orchestra Hall in a violin recital.

Here we have a violinist who has a virile style, a straightforward convincing manner, a technique which reaches far above any of the demands made upon him by the works he performed and a musical and artistic style which will surely place him, when he is better known, among the big artists in his line.

He was heard in the concerto in B minor, for violin and orchestra, by Saint-Saens and in this—one of the finest pieces written for the violin in modern days—he displayed all

the above mentioned accomplishments and natural gifts. He has a tone which is both refined and big in power and his steadfast rhythms and the glow with which he colors his tones is warm and scintillating. There were some harmonies in the andante of the concerto which came forth purely and clearly and it was altogether fine violin playing.

—Maurice Rosenfeld, Chicago Daily News.

SAN-MALO SHOWS RESTRAINT IN VIOLIN RECITAL

San-Malo, who gave a violin recital at Orchestra Hall last night, is an excellent violinist: one with the understanding of the music, warm tone and clean technique. The Tartini sonata "The Devil's Trill," he played with appreciation for the classic form. There was breadth in the slow movements and the cadenza was given with technical brilliance.

The two de Falla numbers were well played, the second in particular had some neat bravura touches, but there was not the imaginative warmth which his Spanish blood had led us to expect. It was a bit formal and lacked fire.

San-Malo has the technical command of the violin, but last evening he did not seem quite to dare to let himself go. So the interpretative side was a bit restrained. He will feel next time.

—Karlton Hackett, Chicago Post.

SAN-MALO PROVES MASTER OF VIOLIN

San-Malo, South American violinist made his first Chicago appearance in Orchestra Hall last night where he convinced a large audience that he is master of his instrument and that he has an important message to deliver. His playing of the Saint-Saens concerto had all of the technical and musical virtues. The tone was invariably beautiful, though occasionally of widely contrasted quality. The style was poised, finished, a perfect example of Callie restraint with an occasional flash of Spanish temperament. Despite his youth, his art is mature, endowed with splendid authority, yet most attractively ardent.

—Glenn Dillard Gunn, Chicago Herald and Examiner.

SAN-MALO SUPERB IN HIS VIOLIN RECITAL

I believe that no one in Chicago—no one of the dilettante class that prides itself of being an connoisseur of all the notables of the day—had ever heard of San-Malo. I also believe that no one will forget him in a hurry after hearing him play the violin at Orchestra Hall last night.

He had only the average heralding of an unknown concert artist, with a few advance words of explanation about his nativity and ancestry. But he did not need explaining. His playing is elucidation of everything San-Malo is a born violinist, a trained virtuoso, an aristocrat of the platform.

He interested me so genuinely that I remained not only for the "Devil's Trill," G minor sonata by Tartini, but also for two pieces by De Falla and the B minor concerto by Saint-Saens. A matchless performance. If enumeration of his qualities can give any idea of his talents, here they are: A tone of sunny color, honey-sweet, yet virile withal, a tone that mingles depth with charm, authority with appeal, caressing but not cloying, technique remarkably fine, with high lights in his extraordinary prowess with harmonies—these latter like fairy shafts of light but of telling quality and in absolute pitch; technique that is merely an instrument, not an end; sensibility, dignity, simplicity, emotion, rhythm, flawless musicianship, utter absence of pose or exaggeration. And yet all this does not reflect his personality. The audience quickly realized that here was an unusual art—personality and responded accordingly. San-Malo will return, of course.

—Herman Devries, Chicago American.

It is a rare pleasure to hear a genuine artist in his age of innocence and it is also a rather melancholy one, for with a genuine artist that age cannot endure.

That pleasure was given last night and all who were present at Orchestra Hall did not accept it as such, at least they found something incessantly stimulating from whatever angle they were able to appreciate it, in the playing of the young patrician of the violin, Alfredo San-Malo. The two transcriptions from Manuel de Falla's arrangements of seven Spanish songs, by which he separated his performance of Tartini's "Devil's Trill" sonata and the Saint-Saens concerto in B minor, were supplemented by a third selection from the same Iberian set, the berceuse, added as

an encore. In this group as well as in his concluding group, containing a cradle song of Faures which San-Malo repeated, there was evident the unquestionable authority of a polished violinist and a delightful musician.

Being a great violinist, the young South American is different from his few comrades, for it is only the poor ones who are indistinguishable from one another. But certainly he belongs near the other three wholly interesting ones who have been heard here this season.

He is strikingly at ease with his instrument and with all its secrets. A prodigious skill keeps his performance soothing to the ear, but the simplicity with which he employs it, might easily leave one baffled to recognize his genius. For though he subordinates his dexterity to an immaculate style and though that style is animated with the most various qualities, San-Malo in still a young man and he keeps his ideas uncompromisingly upon that high level where a singularly pure musical spirit has found them.

The naturalness of his performance of the sonata almost submerged the choiceness of taste and the comprehensiveness of means with which he brought it to a noble yet vigorous hearing. And the brilliance with which he flung up the concerto must have seemed impetuous only to those who divined beneath the quietness of his bearing the spirited temper of an aristocratic soul furious to confirm its own aspiring appreciation of what is beautiful and high.

For the Saint-Saens concerto is one of the most intangible of masterpieces; yet so justly did he clarify its sensuous elegance, one could doubt neither the cynical genius of the man who wrote it nor the full-blooded and surely abiding talent of the stout little giant who so unaffectedly poured out its pattern in a stream of melted gold.

San-Malo made the most successful sort of debut possible to one in a most exacting and most eloquent profession, for he roused everybody to enthusiasm and he presented no obstacles to the enjoyment of the most discriminating musician. Through it all he was conscious of only two things it seemed, and of these he was equally at home with his violin and with the most delicate qualities of music to which, none the less, he gave bold and commanding performance.

He has yet to learn only that an audience exists; when he has discovered that his age of innocence will have passed, and so will the time when it is possible to get a free ticket to one of his recitals.

—Eugene Stinson, Chicago Journal.

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Baldwin Piano

New York Concerts

March 18

Dayton Westminster Choir

The Dayton Westminster Choir paid a farewell visit to New York just prior to sailing for a tour of Europe. The rested choristers have not been heard here since 1926 and, again under the leadership of the founder and director of the organization Dr. John Finley Williamson, gave a concert at Carnegie Hall, which was representative of the best type of choral music to be heard in this country.

In listening to the sixty surplised singers, of mixed voices, perform numbers by Palestrina, Lotti, Bach, Grieg, Christiansen, Brahms and others one heard choral singing which was the result of long and thorough training of a carefully selected personnel. The voices are well matched as to tone quality, insuring most harmonious blending and balance; the singers are technically skilled, so that intricate passages are delivered with obvious ease, precision and clarity.

Musically the singers respond as one to the intentions of Dr. Williamson which are those of a sensitive and high-minded musician; one who feels the inspiration of religious music and who can make it something very vital and telling. Perhaps there was nothing on the program any lovelier than the arrangement of the Largo from Dvorak's New World Symphony, in which much of the effect was achieved by the solo of one of the young ladies. Often Dr. Williamson employs humming for varied effects and at those times one gets the impression of a cello quality which is really remarkable. The exceptionally clear diction of the singers enables them to sing such fast recurring syllables as are to be found in the Kopolyoff Alleluia with remarkable clearness. The number met with such favor that its repetition was necessary.

Several of the programmed items are dedicated to the choir by their composers, and it is small wonder that writers of choral music should thus recommend their works to the favor of such an exemplary aggregation.

The applause throughout the evening for both the choir and Dr. Williamson was of the kind that could have left no doubt in the minds of performers and leader that their offerings were appreciated to the last iota.

Beethoven Association

The program of the Beethoven Association concert at Town Hall in the evening was devoted to two master works of chamber music: the Beethoven B flat quartet, op. 130, and Cesar Franck's piano quintet. In the performance of the latter Elly Ney joined the Pro Arte Quartet. The Beethoven quartet was given with the Grosse Fuge (great fugue) as its last movement in place of the one generally in use. The fugue was originally intended by the master as the concluding part of the work, but, fearing that it would be above the heads of audiences of his time he later substituted the movement that usually goes with the quartet.

The same eminent hummings of musicianship and ensemble

that the Belgian string organization demonstrated at previous New York appearances were manifest in both the Beethoven and Franck works. In the latter Mme. Ney played with the authority, technical mastery and infectious verve that are her well-known characteristics.

March 19

Philadelphia Orchestra

Clemens Krauss, of Vienna, Frankfurt and Munich, director in spe of the Vienna State Opera, is the latest of the season's guest conductors. On March 19 he headed the Philadelphia Orchestra at Carnegie Hall, on one of its New York visits. Mr. Krauss is to finish the season of the Philharmonic-Symphony Society after April 1.

Extremely tall, and built in proportion, with pronouncedly Spanish features (though he is Austrian by birth) Mr. Krauss makes a striking figure on the podium. In movement he is dignified, forceful and free of mannerism. But it is not in appearance alone that he is striking, as he proved very early in the course of Richard Strauss' mighty tone poem, Thus Spake Zarathustra, which constituted the unconventional opening of the evening's program. The colossal C major chords which introduce the subsequent musical exposition of the Nietzschean philosophy as it applies to the development of the human race from its beginning, were intoned with the gigantic sweep and tonal intensity that they demand. All that followed was expounded with a depth of insight, a power or suave repose, as the occasion demanded, that revealed the master-conductor. It was inevitable that such a personality should draw to himself the implicit confidence and obedience of his forces, and the result was orchestral playing of the highest order.

Mozart's Serenata notturna (K 239), Reger's Ballet Suite, op. 130, and Wagner's Meistersinger Prelude, works of widely divergent character, showed the versatility and the "universal" musicianship of the conductor. The prevailing idiom of each received most intelligent treatment, Wagner's overworked masterpiece in particular being enunciated in a manner that made it far from the "program-finisher" as which it has unfortunately come to be regarded.

Mr. Krauss will have much more of interest to communicate to the New York public during his incumbency with the Philharmonic-Symphony, which it is safe to predict, will be productive of much real musical enjoyment.

Josef Lhevinne

The feature of the tenth Barbizon concert was Josef Lhevinne, who played Beethoven's sonata op. 27, No. 2, and familiar numbers by Chopin, Liszt and Johann Strauss. The eminent pianist was in happy mood and completely carried away his audience—for him quite a customary feat. A young American soprano, Helen Bourne, pleased in songs by Joseph Marx, Chassins, Watts and Carpenter. She was accompanied by Helen Tardivel.

Alice Paton

Alice Paton, lyric soprano, gave a recital at Town Hall on March 19 and presented songs well chosen to exhibit her fresh, tuneful and well-schooled voice. She sang with

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pleasing manner and assurance, immediately winning the approval of her audience.

Opening with an aria from Handel's Judas Maccabeus, sung in English, there followed a group in the antique Italian style by Donaudy, Cimara, and Paradies, and two numbers by Liszt and Debussy, sung in French. Next came the aria, Bel Raggio, from Rossini's Semiramide and three songs in German, by Strauss, Mahler and Reger, the program closing with four English songs by Moir, Piggott, Andrews and Phillips.

A large audience showed its enthusiasm with spontaneous applause and beautiful floral gifts, Miss Paton responding with four encores.

Walter Golde's accompaniments, always an attraction on any program, were thoroughly enjoyed.

Elizabeth and Frances Copeland

Two pianos were heard at Steinway Hall, March 19, in a recital given by the sisters, Elizabeth and Frances Copeland. They played works by classic and modern composers, featuring the Bach-Rheinberger Theme and Variations, known as the Goldberg variations, as it was dedicated to that great harpsichord virtuoso. The sisters played with fine unity, combined with spontaneity and poetic as well as brilliant effectiveness. This was perhaps most prominent in Reincke's Gondoliera, and Turkey in the Straw (Dolies Frantz).

A reception was given for the pianists following the recital, at the Mu Phi Epsilon National Club House, by the members of the sorority to which the Misses Copeland belong; guests included Lulu Copeland, mother of the talented pianists, and many New York friends and members of the Mu Phi Epsilon Sorority.

Royal Belgian Symphonic Band

In the evening the Royal Belgian Symphonic Band gave a concert at the Metropolitan Opera House for the benefit of the Reconstruction Hospital. The band arrived from Belgium on the same day and this was the beginning of what is to be an extended tour throughout the United States and Canada. After this initial performance the success of the tour cannot be in question, the band proving itself to be as excellent as advance announcements had reported. It was organized about one hundred years ago, and has long stood in Europe as one of the leading wind-organizations of the world.

Its opening program was altogether unusual in band annals in this country, consisting of Bach's Prelude and

(Continued on page 26)



Alice Paton

In Recital at Town Hall, March 19th

Her remarkable success with an audience made up largely of professional singers, composers, organists, as well as students and teachers in every branch of music, was emphasized by the leading critics who attended the recital.

N. Y. Times

Alice Paton's Recital

Soprano Has a Voice of Notable Purity and Timbre.

Alice Paton, soprano, gave a recital last night in the Town Hall before an audience of good size which listened with evident pleasure to the smooth and fluent delivery of a program of Italian arias, German lieder and French and English songs, classic and modern. Miss Paton has a light voice of notable purity and appealing timbre, well placed and produced with ease. Her upper tones, though at times slightly veiled, are mellow and true to the pitch, her phrasing is artistic, and her interpretations are intelligent if not emotionally profound. Her performance of the "Bel raggio" aria from Rossini's "Semiramide" was accurate in intonation and facile in the delivery of the elaborate fioratura. . . .

Other items on the list included an aria from Handel's "Judas Maccabeus," Italian arias of Donaudy, Cimara and Paradies, Liszt's "Oh! quand je dors," Debussy's "Fantoche," Strauss's "Morgen," Mahler's "Abtönung im Sommer," Reger's "Waldeinsamkeit" and songs in English by Moir, Piggott, Andrews and Phillips. Walter Golde was the accompanist.

N. Y. American

Alice Paton Wins Praise with Song

By GRENA BENNETT

Alice Paton, a Spring annualist with songs, was heard in Town Hall last night. She is that attractive combination, a pretty young woman with personality and talent. Her soprano voice is one of broad compass, pleasing in nearly all of its range, flexible, fluent and faithful to pitch.

There was limitation in style, though her sense of interpretation compensated for much that was lacking in that detail. She sang . . . an aria from Handel's "Judas Maccabeus"; Italian songs by Donaudy, Cimara and Paradies, effectively and with emotional content; Liszt's "Oh! quand je dors" and Debussy's "Fantoche" with spirit and understanding . . . the florid "Bel raggio" lusinghiera by Rossini; and groups in German and English.

N. Y. Evening World

Alice Paton

In her song recital at Town Hall last night, Alice Paton, lyric soprano, who made her debut here last season, gave ample proof of musicianship. She sang on pitch and evinced a proper feeling for style. Her breath control was such that she could compass with ease the longest phrases on her difficult program. The voice was clear and bright of timbre. . . .

Her readings of Italian and French lyrics were graced with a considerable amount of poetry. But in the coloratura arias attempted, Miss Paton emphasized vocal agility to the detriment of interpretation. Although able to conquer the difficulties of the "Bel Raggio" from Rossini's "Semiramide," she converted the joyous outburst of the Babylonian Queen into little more than a vocalize. A similar fate awaited the aria, "So Shall the Lute and Harp Awake," from Handel's "Judas Maccabeus." German and English groups figured on the comprehensive schedule.

N. Y. Herald Tribune

Alice Paton in Recital

Soprano Has Fluency of Tone and Is Musicianly

Alice Paton, who gave a Town Hall recital in May, 1927, reappeared at that auditorium last night to sing arias from Handel's "Judas Maccabeus" and Rossini's "Semiramide," songs by Donaudy, Cimara and Paradies. Liszt and Debussy, Strauss, Mahler, Reger, Moir, Piggott, Andrews and Phillips with the expert accompaniment of Walter Golde.

Miss Paton's singing has its pleasing features, there is unusual fluency of tone with satisfactory volume, musicianship, and not a little interpretative ability. . . .

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Lhevinne Free Scholarships Eagerly Sought at American Conservatory, Chicago, Summer School

The announcement that Josef Lhevinne, world renowned pianist, again will conduct a master class this summer at the American Conservatory, Chicago, has aroused much interest among professional pianists, artist-students and teachers in all parts of the country. Mr. Lhevinne has consented to offer two free scholarships to the most talented pupils, to be decided by open competition on June 22. This



JOSEF LHEVINNE,
who will conduct a master class at the American Conservatory, Chicago, this summer.

has already brought in a large number of applications. A scholarship of two private lessons per week with an artist like Josef Lhevinne is indeed a prize worth trying for.

Mr. Lhevinne will give private instruction and conduct four repertory-teachers classes each week. These will consist of about eight active or playing members and forty to sixty auditors. The active members play in rotation, each being privileged to make his own selection of compositions. In addition to illuminating criticisms on artistic interpretation, members of repertory classes will have the invaluable privilege of receiving information from one of the greatest

masters of technical achievement on subjects like the following: Methods of Technic, Phrasing, Pedaling, How to Teach, etc. One of the features of the session will be a recital by Josef Lhevinne before the members of his master class.

Josef Lhevinne recently completed a most remarkable tour in Europe, winning many honors and receiving the strongest approval from the public and musical critics of the daily press.

Passaic Papers Praise Kuryllo

Following Adam Kuryllo's recent recital at Passaic, N. J., the Passaic Daily Herald, after acclaiming him as the "Kreisler of Poland," stated: "Adam Kuryllo displayed unusual musicianship and depth of feeling and proved himself of to be an artist of characteristic distinction whose originality of interpretation places him above the plane of common virtuosity. . . . His performance last night was marked with classic simplicity and charm, and the artist showed a deep understanding of the wide world of music."

The other local paper, The Daily News, commented: "This talented violinist was accorded an enthusiastic reception. The real praise of spellbound silence followed after a moment by tumultuous applause given Adam Kuryllo last evening. . . . His work, although expressive to the greatest degree, is distinguished by a certain reserve that individualizes it. His technic is flawless and he handles his bow with an ease and perfection that is a pleasure to behold."

Van Vliet Resigns from Philharmonic

Cornelius Van Vliet, Dutch cellist, and for many years associated with the New York Philharmonic Symphony as first solo cellist, resigned from the organization and next season will devote his time entirely to touring the country as soloist.

Will Rogers Exclusively with Quisenberry

Will Rogers, famous wit, is now under the exclusive booking of Bruce Quisenberry, whose offices are being moved to Beverley Hills, Cal., from whence all of the Rogers' activities will be directed.

Ginsberg Song Recital, March 31

Samuel Ginsberg, baritone, who left a successful business career in order to follow a singer's life, announces a song recital for the coming Sunday evening, March 31, in Carnegie Hall, New York.

Stadium Season Opens July 5

Mrs. Charles Guggenheim announces that the twelfth season of the open air orchestral concerts, at the Lewisohn

Stadium of the College of the City of New York, will begin on July 5 and continue through August 29. Willem Van Hoogstraten will conduct the orchestra until July 26, when Albert Coates will wield the baton to August 15; then Mr. Van Hoogstraten will resume until the end.

Modern Concerto Written for Maazel

The following extract is from the Vienna Zeitung and, coincidentally, its plea has been answered. "Maazel is not only unusually gifted pianistically and musically, but also has a repertory probably more extensive than that of any other of the younger artists of the keyboard. With his extraordinary memory, it is a pity that there is not more new music for him to play. Where is the long awaited modern piano concerto which this gifted artist could play so wonderfully? Who could be a better champion of our rising composers than this arch-musician?"

As an answer, Zador, young Hungarian composer, has just completed a concerto written especially for Maazel. The new work, parts of which are written in jazz idiom, and which also contains a set of variations, will be featured by Maazel this coming season.

New Successful Barmas Pupils

If anyone retained a doubt that Issay Barmas enjoys an international reputation as a teacher of the violin, the three latest successful pupils he has turned out would go far toward dispelling it. They are Vilma Tekete, a gifted young American, who has given a successful recital in Leipzig; Willy Ceterins, who won a great success with his performance of the Glazounoff Concerto in Würzburg, and Chai-Hoan Kim, who, after four years of study with Prof. Barmas, returned to his native country of Korea where he gave a highly successful concert including the Mendelssohn Concerto, a Handel Sonata, Sarasate's Zigeunerweisen and other pieces.

Oliver Stewart Appears in Yonkers

Oliver Stewart scored an excellent success when he sang with the Chaminade Club of Yonkers on March 5. In addition to two groups of songs, the tenor was obliged to add four encores.

Elly Ney to Play in Russia

In addition to her tours in England, Germany, Holland, Switzerland and France next year, Elly Ney already has contracted for twenty-five concerts in Russia during the month of May, 1930.

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GLORIFYING THAT SHRINKING VIOLET, THE MODERN VOICE TEACHER

By John Hutchins

Vocal Diagnostician

"Where would you be today if it had not been for me?" modestly remarked a prominent New York vocal instructor to one of his pupils. "When you first presented yourself at my studio," he unblushingly continued, "you did not even have the suspicion of a voice, and now, today, I am entertaining a successful artist. I literally manufactured a voice where before there was—nothing."

This conversation actually took place at a dinner recently given by the above mentioned teacher in honor of his artist-pupil. Think of it—! He "manufactured" a voice where previously there existed—nothing. More and more I wonder who really is the present day prima donna, the teacher or the singer, as I listen to the boasting of these modern Svengalis.

One would be led to believe that, so far as the singer is concerned, his own careful study and long tedious preparation is really unimportant when compared to the magic of the modern teachers' vocal wizardry.

I do not believe that ever before in the history of music have there been as many fine musicians as at the present moment. From the standpoint of technique, they are generally more than capably schooled. But I am also convinced that the personal egotism of these excellent musicians and their desire to "take the limelight" away from the singer is doing more to destroy beautiful natural voices than even incorrect methods of teaching voice production.

Let us listen in at one of these lessons. The pupil is just beginning vocal training and at this period has only taken ten lessons altogether.

Ecoulez! Never have we heard so many beautiful and fantastic accompaniments for simple vocalizes. The bewildered student is fairly wafted along on the wave of brilliant scales and lovely harmonies. What has all this phenomenal flexibility of fingers to do with singing? It is far beyond my comprehension to see how a teacher can carefully study the harmonics of a human voice while playing anything but occasional and very simple chord accompaniments.

Now, after scarcely ten minutes of rapid exercises, we take up a song—Shades of Rubini. Those singers of the early Italian school who studied eight years on vocalizes almost exclusively would be interested in this art. "Stop! that was not well sung," interrupts Maestro, before the singer has finished the second measure. Then for five minutes we are given a detailed description of the various shades of expression possible in those two measures. All of this analysis is beautifully explained by the instructor, who almost hypnotizes himself with the poetry and rhythm of his own words. Now the lesson proceeds and in order to demonstrate his complete and overwhelming understanding of music he interrupts his pupil at least twenty times during the singing of a single song.

All of this is highly entertaining and educationally impressive to the auditors of the lesson. Ah! there we have the secret of this method. The auditors are impressed. However, what about the voice? So many interruptions have not only a tendency to tighten up the muscles of the throat but also make a student very nervous and ill at ease. One of the basic laws of "Bel Canto" is the acquirement of a smooth flowing column of tone, and this practice

of constantly stopping the singer while singing is certain to obtain negative results.

Moreover, we discover this beginner studying the "finesse" of tone shading before he can even properly sustain a single tone. In other words the scholar is being "finished." Yes! and long before he has begun a singing career. All this type of singing seems to be the vogue today. Evidently, it is highly profitable from a commercial standpoint if we judge from the number of pupils that crowd these studios.

It is my frank and candid opinion that the modern "technically perfect" musician who almost breathes "metronomically" is ruining many otherwise successful careers.

Detail! Detail! Detail! Why doesn't a teacher merely correct the salient and outstanding mistakes of his pupil during the primary schooling of a voice? Why? Because they are all so anxious to impress the "victim" with their all-encompassing knowledge of everything connected with the "art of song." Naturally, the real personality of the singer is smothered under an avalanche of correction, and of course the voice "drys up."

The development of a voice must be by progressive steps. These are the findings of all of the "Great Masters" even as far removed as the time of Pietro Aaron in 1520. Inasmuch as a singer is unable to absorb all of these many principles of tone production at the same time, it is no wonder that the very delicate larynx rebels at such treatment.

Rhythm, Rhythm, is the war cry of the most of the conductors. If a voice falls by the wayside—well "C'est la vie."

Now let us consider all of this from a practical standpoint. When we go to the theatre, what do we demand of a voice? I believe that the average "tired business man" wishes first of all to hear a beautiful sound. In the Sixteenth Century, Zarlino, one of the greatest musicians of his time, refers to the voice as "lo spirito." In those days, it was considered the true expression of the soul. The old school of "Bel Canto" insisted first of all that the column of tone be beautiful. Until that part of the "art of singing" was acquired they did not advance to more complicated songs.

Certainly the competent artist should not only possess a lovely voice, but also perfect musicianship. However, before anything else, let us have voice—voice—voice!

Fannette Rezia to Give Recital

Fannette Rezia, soprano, formerly of the Paris Opera Comique, will give a song recital at the French Institute Auditorium, 20 East 60th Street, on the evening of April 4. Her program will include two song groups by Jacques Pillois, young French composer, whose songs have frequently been featured of late on many concert and recital programs. He will accompany the artist in his own compositions. The other accompaniments will be played by Hazel W. Gildersleeve.

St. Cecilia Program

At its concert at the Waldorf-Astoria, on April 3, the St. Cecilia Club will render the following program under the direction of Victor Harris, assisted by an orchestra of



HELEN STANLEY,

soprano. Most of this artist's successful American career in recital, opera, oratorio and with orchestra, has been under the management of Loudon Charlton, but as Mr. Charlton is terminating his managerial activities at the close of the present season, the soprano will hereafter be under the direction of Haensel & Jones.

Philharmonic-Symphony players and John Barclay, baritone; Cecil Forsyth, To America; Leroux, Le Nil; Cesar Cui, Orientale; Fritz Vollbach, Salve Regina (First Time); Songs, John Barclay; Charles W. Cadman, Little Papoose; Arthur Foote, Constancy; Arthur Sullivan, Cachucha and Finale (The Gondoliers); Henry Hadley, Cantata, The Legend of Granada; Victor Harris, Invocation to St. Cecilia.

Second Haddon Hall Concert Pleases

The second in the series of March musicales, presented by Adrian Phillips at the Chalfonte-Haddon Hall in Atlantic City, N. J., was given on March 9, by Paul Kochanski, violinist, Emma Otero, soprano, and Giuseppe De Luca, baritone.

Mr. Kochanski displayed in his various numbers sincerity and delicacy of taste to a marked degree. Besides superb technique, his singing showed an individuality that brought forth all the inherent qualities in the music, and his tones were clear, rounded and colorful. Miss Otero, a young Cuban girl, displayed a coloratura voice of wide range and of natural, lovely quality. She sang with apparent real enjoyment of the music in hand and was in turn equally enjoyed by the audience. Mr. De Luca duplicated on this occasion the success he scored when he appeared previously at these musicales. His rich, resonant voice and fine interpretative ability were at their best in solo numbers and also in the duet from The Barber of Seville, which he sang with Miss Otero. All of the artists were obliged to add many encores before the reluctant listeners consented to depart.

Ingalsbe Normal Class This Summer

Mrs. Harvey D. Ingalsbe, who is regarded as one of the foremost pedagogues in the country, announces that her normal class for piano teachers will be held in New York from July 5 to August 2 of this year. This normal course is also open to supervisors of music, teachers and advanced pupils. A few of the many subjects taught by Mrs. Ingalsbe in the summer normal class are: The Mind and Its Workings, The Hand, The Piano Keyboard, Tone, Touch, Phrasing, Sight Reading, Rhythms, Harmony, Melody, Weight and Relaxation, Ear Training, Acoustics, Technique, Chromatics and Embellishments, The Fingering, Musical Analysis, The Pedal Concentration, Discrimination, Transposition, Cadences, Modulation, Dynamics, Memorization, Interpretation and Improvisation.

Mrs. Ingalsbe has studied every known method of teaching, and is therefore in a position to give as thorough a course as any living teacher today. Her greatest work is the Ingalsbe Music School of Glens Falls, N. Y., where she has fifty teachers and over one thousand pupils.

Mana-Zucca Club Presents Pianist

The Mana-Zucca Music Club of Miami, Fla., presented Grace Hamilton Morrey, pianist, on March 4. An enthusiastic and capacity audience greeted her and was charmed with her fine technique and brilliant performance which evoked much applause. The artist was recalled innumerable times. She was assisted by two Russian singers from Moscow—Sonja Gorskaja, mezzo soprano, and Sinaida Astrowa, soprano—who lent considerable color in their gorgeous Russian costumes.

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"Mme. Kurenko is a singer of so many attainments that to catalogue all of them would seem like stating all the possibilities of an artist. . . . Needless to say she made a remarkable impression and was recalled again and again."

Nina Pugh Smith, Times-Star, December 15, 1928.

"Maria Kurenko, known as the 'Russian Nightingale,' proved charming. Her voice is lovely, light and absolutely pure . . . a splendid reception."

Lillian Tyler Plogstedt, Post, December 15, 1928.

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New York Concerts

(Continued from page 22)

Fugue in A minor; offertory for midnight mass by Franck; the overture to Smetana's Bartered Bride; Stravinsky's Petrouchka; and The Sorcerer's Apprentice by Dukas. There were several encores, as well as a final intoning, in honor of the occasion, of the Belgian national hymn and of the Star Spangled Banner, Belgian and American soldiers holding flags aloft, and the entire audience standing.

The Belgian Band has a different tone color and quality from the familiar military bands of America. The brass section is either less numerous or was, on this occasion, subdued, with the consequence that the tone was more that of the woodwind and of the string basses, and there was a certain lightness to it that is well suited to music of the sort played. The arrangements were made by the leader, Captain Arthur Prevost, and in Petrouchka the arrangement was suggested by Stravinsky himself. Certain portions which were originally written for harp and celesta were omitted. Probably the best arrangement for band on the evening's program was the Sorcerer's Apprentice of Dukas, which was quite as impressive as the original symphonic arrangement. The prelude and fugue of Bach and the offertory for midnight mass carried out effectively the impression of the organ, with, however, a sharpness of color that is unattainable in any performance by an organist, no matter how skillful. Whether or not these particular pieces are likely to become popular with American audiences may well be a matter of doubt, but they were well liked by the distinguished audience which filled the Metropolitan Opera House on this occasion.

Captain Prevost beats with military precision, but there is a flexibility in his musical interpretations that is the antithesis of militarism. His dynamic control is extraordinary, and there were pianissimo passages of delicious color, clarity and smoothness, and fortissimo passages of crashing intensity in which the balance was not lost. Throughout the entire evening there was a quality in the playing which could only be termed distinguished, and a lack of exaggeration that was impressive. The visit of this band to America is one of our season's notable features.

Gladys Burns

An interesting recitalist is Gladys Burns, a young vivacious soprano, who gave a varied and interesting program before a large and appreciative audience at Chalif Hall in the evening. Beginning her program with Care Selve by Handel, and the big Fidelio aria by Beethoven, she continued with a group of German numbers, four French songs

and concluded with six English compositions. Miss Burns is the possessor of a silvery soprano voice, rich in color and of good volume, which she uses with skill and intelligence at all times. Her interpretations were artistic and her diction distinct. Her entire program was much enjoyed and many encores were demanded and graciously given. Several repetitions were also requested before the listeners were satisfied. Special mention must be made of Miss Burns' pianissimo which was beautifully done. In addition to her vocal gifts Miss Burns is blessed with a most attractive personality. Edna Sheppard, at the piano, furnished artistic accompaniments.

March 20

William Kroll

William Kroll, violinist and for many years a member of the Elschuco Trio, appeared in the role of soloist at Carnegie Hall. Mr. Kroll obviously has many friends and admirers, for the hall was well crowded and he was applauded at every possible opportunity.

The artist presented a program that included the Faure piano and violin sonata in A major; the Allemande, Sarabande and Gigue from Bach's unaccompanied Partita; the d'Ambrosio concerto and shorter pieces including two numbers by Mr. Kroll: Cossak and Valse Triste. He used the Lipinski Stradivarius violin loaned him from the Wurlitzer collection.

Mr. Kroll disclosed a fine quality of technic and musicianship; his is the playing of the altruistic nature, imbued with an element of spirituality that is almost essential for the mood of the Faure work. However, there is nothing too small or ephemeral about Mr. Kroll's tone, it is warm and vibrant and he has a finish which denotes the meticulous. In his unaccompanied playing he was always sure and at complete ease and in his own compositions he evinced a gaiety of nature perhaps not suspected. In the d'Ambrosio concerto Mr. Kroll did some of his best playing of the evening, seemingly finding himself entirely in rapport with the style of the composition. Emanuel Bar was at the piano.

March 21

Philharmonic-Symphony

Conducted by Arturo Toscanini, the Thursday Philharmonic-Symphony concert found Carnegie Hall crowded to the limit. The program beginning with Schubert's C major symphony. Speed in every movement, even in the songful andante, resulted in doing the lengthy work in fifty minutes; some unusual nuances, humorous flute-accents in the scherzo, and a dizzy tempo in the finale were duly noted. Busoni's Berceuse Elegiaque was followed by Tommasini's Prelude, Fanfare and Fugue, (first time) the latter work shining in contrast to the sombre berceuse; indeed, the biggest climax of the afternoon was at the close of the interesting, modernistic fugue. A vividly dramatic interpretation of the William Tell overture closed the concert, and in this, too, there were many Toscanini effects, including tremendous violin staccato crescendos in the finale, and nobility of expression in the opening E minor melody for four solo-cellos. Speed in this caused an exciting finish, with recalls for the conductor, who passed the applause on to the players.

March 23

The English Singers

A large and delighted Saturday matinee audience at Town Hall greeted the always welcome English Singers and their incomparable art. They were in fine voice and their expert and ingratiating performance of old English music left no loophole for criticism. Enthusiasm reigned among the hearers during the entire program, which was the last one to be given here by the visiting artists this season—and more's the pity.

For their farewell numbers they chose three Byrd motets, Elizabethan, Madrigals, folksongs, street cries, etc., beside a large list of encores. Happily, the English Singers will return to this land next season.

Meanwhile warm thanks to Meses. Mann, Carson, and Berger, and Messrs. Stone, Notley, and Kelly, for the sweet solace of their song in a concert-ridden community which looks to them for relief from much vocal incompetence and mechanical routine.

Philharmonic-Symphony

The season's ninth students' concert of the Philharmonic-Symphony Society was given on Saturday evening at Carnegie Hall. Mr. Toscanini's program was but little changed from that given a week or so ago, the Haydn fourth symphony taking the place of the Schelling Impressions of an

Artist's Life. For the remainder, there were Wagner's Faust Overture, Prokofiev's Classical Symphony, and the familiar second suite of Ravel's Daphnis and Chloe. The Wagner overture, so seldom heard in our day, has come into sudden prominence in the critics' columns, where they rise en masse to clear Wagner of plagiarizing the Tristan Glance Theme from Liszt's Faust symphony. Authentic photographs of the original Wagner manuscript are produced as evidence that Wagner was blameless and that his Faust Overture containing the germ of the later theme in Tristan was written years before Liszt created his own Faust impression.

The Haydn fourth symphony, so expert in its construction, so filled with quiet dignity, was beautifully performed. The Prokofiev Classical Symphony remains a little dull, even when one is acquainted with it, while Ravel's ballet suite seems to become more mystical, more brilliant, and more intriguing.

Andres Segovia

Town Hall does not hear more beguiling art during a season than the guitar playing of Andres Segovia, which again attracted a large audience to that auditorium last Saturday evening.

Segovia's delicate tone, finished technic, and highly musical nature were in gracious evidence and stimulated his hearers to unabating enthusiasm.

His program comprised many pieces heard here at his previous recitals. Some of the composers represented were Sor, Pedrell, Torroba, Tarrega, De Falla, Turina, Albeniz, and Bach (suite written originally for lute).

This occasion marked the final concert of Segovia in New York during the present season. The eminent guitarist now is a confirmed favorite in the metropolis and his audiences never cease to marvel at his wonderful skill and subtle ability to bring beautiful sound from an instrument which only a few players ever have lifted to dignified artistic heights.

March 24

Heckscher Foundation Orchestra

Isidore Strassner, conductor of the Heckscher Foundation Orchestra, about 100 young people of both sexes, gave the second concert in the Heckscher Hall on March 24, an audience of good size listening to a varied program, with solo numbers. The concert served to show the constant improvement of the players, Mozart Nachtmusik (strings alone) being marked by good ensemble and expression. The Freischütz overture and Berlioz' Rakoczy March showed the players in good light, the violins especially sounding forth with sureness. The Nutcracker Suite (Tchaikowsky) was warmly applauded, especially the charming waltz; the audience plainly wanted to hear it again. A Beethoven string quartet, F major, gave opportunity to four selected string players, programmed as Reicher, Rosenberg, Harris and Kronenberg. Louise Blaisdell, flutist, who has been heard before played a solo with good tone, followed by an encore, and Eleanor Altmann, cellist, was also warmly applauded, adding an encore. Mr. Strassner is to be felicitated on his accomplishment in bringing so many young players into a well-disciplined ensemble, so that the music they produce is enjoyable, freshness and exuberance marking all they do.

Josef Hofmann

On the Carnegie Hall stage on Sunday afternoon were Josef Hofmann and as many of his adorers as could possibly be accommodated. The parquet, boxes, and gallery teemed with eager thousands, and the standing-room downstairs very probably exceeded the legal limit. It was the second and last Hofmann recital of the season, and nobody was going to miss hearing this astounding artist if he could help it.

Chopin and Liszt constituted the afternoon's fare. Beginning with the Andante Spianato and Polonaise and ending with Liszt's stupendous Don Juan Fantasia the program offered the additional delights: nocturnes in B major and C minor; waltz in A flat; Barcarolle; C sharp minor Scherzo; and five other favorite Chopin numbers; Liszt's Etude de Concert, No. 3; Gnomes; The Loreley and the Valse Impromptu. Many extra numbers by the same composers were added to appease the enthusiasts.

Since the days when he astonished the world as a ten year old prodigy Josef Hofmann has been recognized as one of the greatest pianistic geniuses of all time; so at this late date it seems trite to point out the transcendent qualities, musical and technical, that distinguish the playing of this magnificent artist. From the first note to the last there was one continuous round of perfect enjoyment and edification and from the much maligned "instrument of percussion" came sounds that would be more appropriate within the confines of heaven than in an ugly old building at Seventh Avenue and Fifty-Seventh Street, New York City.

One criticism must be applied to Mr. Hofmann, however, and it is a serious one—voiced by many that attended the concert. As expressed by a number of the dissatisfied ones it runs something like: "What a shame that he doesn't play oftener in New York, and give all those that want to hear him a chance!"

Elizabeth Quail Artists Heard

Four artist-pupils of Elizabeth Quail were heard in concert at Aeolian Hall on March 23 before an enthusiastic audience which attested its admiration of this excellent teacher and her gifted pupils by sincere and spontaneous applause. Florence Moxon opened the program with Bach's Chromatic Fantasia, and was again heard at the close of the concert in works by Bart, Leonardo Leo, and Chopin. Miss Moxon's playing revealed in the first number a satisfying technical clarity and genuine feeling for the prevailing mood of this composition. In her remaining numbers she showed the same musical understanding.

Second on the program was the suite in E major by Bach, played by Ruth White, who received well deserved applause for her skilful playing of this difficult number. Miss White added two Brahms' pieces.

Martha Wright next appeared offering two preludes and a nocturne by Chopin, and was obliged to respond with an encore. This number, a Pastoral from Book 2, by Frank Bridge, was performed with charming style.

Elliot Porterfield gave a group consisting of two preludes by Rachmaninoff, Jeux d'eau, by Ravel and Primavera by Medtner, in which he gave ample evidence of the superiority of his schooling.

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Caroline Thomas to Tour West

Caroline Powers Thomas, violinist, will be heard in a concert tour next season under the direction of the Recital Management Arthur Judson. Miss Thomas' first teacher was her sister, Jeannette Block, who was a pupil of the immortal



CAROLINE POWERS THOMAS

Joachim in Berlin. After studying with her sister for two years, Miss Thomas went to study with Mosier, an associate teacher of Joachim, and then to Paris where for two years she studied at Cours Fenelon.

Upon her return to America Miss Thomas appeared as soloist with John Philip Sousa, the St. Louis Symphony Orchestra under Rudolph Ganz, and the Kansas City Symphony under DeRubertis. For the past two years she has been studying with Paul Stassevitch in New York. Miss Thomas' New York debut was made at Steinway Hall in January, 1928. This season's recital took place at Town Hall, following which she received excellent criticism from the press. The New York Times said in part: "Gifted with stage presence of modest charm, she played with agreeable tone and finished phrase, with warmth and melodious beauty." The Sun stated: "She displayed a tone of clarity and assurance," and the New York World reported: "She is equipped with an authoritative style . . . technic and musical understanding."

Miss Thomas is the proud possessor of one of the finest violins in the world today, the Stradivarius known as "The Lubbock." This violin is one of the best preserved of any of the Strads, and was in the possession of a collector for many years. It derives its name from a Miss Lubbock who had it for many years. Messrs. Hill of London, world renowned experts on old violins, state that their records of this instrument date back to 1844, at which time it was in the possession of Gand, the well known Luthier of Paris. Subsequently Gand sold it to a gentleman by the name of Meugy and on his death it passed into the hands of Messrs. Hill, from whom Miss Lubbock acquired it. "The Lubbock" is of the broad flat pattern and is covered with a beautiful varnish. Miss Thomas' bow is by the celebrated Master Francois Tourte, and was made about 1795. This bow is of the Partelo Collection. The violin is insured for \$40,000.

As further proof of Miss Thomas' musicianship, it is interesting to note that at the age of fifteen she played the Beethoven Concerto with the Kriens Symphony Orchestra at the old Aeolian Hall in New York, and the same year played the Bach E Major Concerto with the Spiering Symphony Orchestra. Miss Thomas' delightful stage presence and charming personality are of unestimable value to her in her recital work.

Dr. Carl Gives the Passion

The First Presbyterian Church celebrated Palm Sunday by an evening musical service under the direction of Dr. William C. Carl, which was at the same time a celebration of the 200th anniversary of the first performance of Bach's Passion According to St. Matthew. By way of prelude, Dr. Carl, who acts as organist and accompanist as well as choirmaster in these services, played the Bach Prelude and Fugue in C minor. After a short religious service, the St. Matthew Passion was given, the soloists being those of the church—Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Edgar Schofield, bass. These soloists, who carried most of the responsibility of the performance, proved to be entirely adequate, as they always are, and their understanding of the music as well as their sympathetic accord with Dr. Carl resulted in a highly artistic offering.

The chorus, which, as will be recalled, in this work has some tremendously dramatic effects in the cries on single words or short phrases which might easily be marred by indecision or uncertainty of attack, was at its best, and not only in these portions of the work but also in the more extended numbers, sang with power, beauty of tone and well controlled expression.

Taken as a whole, this elaborate and ambitious performance was one of the best of the long series of choral offerings which Dr. Carl and his associates have to their credit.

Next Week's Operas

The next to the last week at the Metropolitan Opera House will witness the following performances: Der Freischütz on Monday with Stuckgold, Fleischer, Ryan, Falco, Flexer, Laubenthal, Bohnen, Schutzendorf, Rothier; Bohème on Tuesday, with Bori, Guilford, Gigli, deLuca, Rothier, Picco, Malatesta; Gioconda on Wednesday evening with Corona, Branzell and Alcock, Lauri-Volpi, Basiola, Pinza; Jonny Spielt Auf on Thursday with Easton, Stuckgold, Laubenthal, Tibbett, Schutzendorf, Cehanovsky;

Traviata, Friday matinee, with Bori, Egner, Gigli, deLuca Bada, Reschiglian; Siegfried (evening) with Rakowska, Branzell, Fleischer, Melchior, Whitehill, Gustafson. Fra Gherardo will be the Saturday matinee with Mueller, Clausen, Doninelli, Bourskaya, Johnson, Marshall, Pinza, Ludikar, Patton, Bada, Cehanovsky; Il Trovatore will be the popular Saturday evening offering with Aves, Homer, Egner, Lauri-Volpi, Basiola, Rothier, Malatesta.

At the Sunday night concert Clausen, Guilford, Stuckgold, Wakefield, Johnson, Pinza and Schutzendorf will sing.

Deane Dossert Artist Scores in Cairo

American friends of the tenor, Aroldo Lindi, again will have cause for rejoicing in the honors showered on him during the brilliant season of opera at Cairo. According to L'Information d'Egypte: "Aida at the Royal Opera brought to Cairo at last the long desired appearance of Aroldo Lindi, in the role of Rhadames. He was recognized at once—an excellent actor with a voice of the finest order. Worthy of all praise, he gave the most beautiful interpretation of the role that has been presented here in years."

The Cairo Courier was of this opinion: "Aroldo Lindi is a superb artist with a beautiful, sympathetic voice which he uses with consummate art. An actor, martial and distinguished, he conquered the Cairo public and the critics above all."

According to La Liberté, he "absolutely justified his great reputation as a tenor of the first rank. What a beautiful timbre of voice is his! And what masterly art in his singing! The public acclaimed him the greatest tenor who has come to Egypt and gave him a formidable ovation. One cannot imagine an artist more complete in a role bristling with difficulties. Lindi triumphed."

"Lindi, famous in Europe, new to Cairo, was welcomed as an artist for his wonderful voice, of the purest and best school of singing; powerful, rich and mellow throughout its entire range. Much and well merited applause in the open scene and at the close of each act. The Cairo public is certainly competent to judge an interpreter of this opera." So commented the L'Imparziale.

In the words of the Egyptian Mail: "Aroldo Lindi, in the exacting role of Rhadames, sang with power and with excellent effect."

Mr. Lindi is an artist pupil of Deane Dossert, whose studios are now in Paris.

Activities of Leila Hearne Cannes

Mme. Leila Hearne Cannes accompanied her pupil, Winifred Carroll, soprano, when she appeared before the Masters and Past Masters Association of the Tenth Masonic District at the Hotel Roosevelt in New York on February 23. Miss Carroll displayed a beautiful voice and won the unanimous applause of all those present. She is well known to the public because of her radio work over station WRNY, New York.

On February 24, the Women's Philharmonic Society, of which Mme. Cannes is president, presented their monthly studio musicale in Steinway Hall in New York. They presented John Burnham, composer-pianist, and James

Hagney, tenor. Mr. Burnham offered a most delightful program giving ample proof of his versatility and technic. It was most remarkable, as Mr. Burnham is blind and therefore severely handicapped. Mr. Hagney, who spent ten years in Paris, where he studied at the Reynaldo Hahn Studios, is now coaching with Mme. Cannes. He has a voice of exceptional power and range which he knows how to use intelligently. At the present time Mr. Hagney is engaged in church work but expects to go into concert work next season. Much may be hoped for this young tenor and his progress will be worth watching.

Obituary**S. WESLEY SEARS: IN MEMORIAM**

[N. Lindsay Norden, organist and choirmaster of the First Presbyterian Church of Germantown, Philadelphia, wrote, in a letter to the Public Ledger of that city, such a worthy tribute in memory of the sterling character and musicianship of S. Wesley Sears, that we are reproducing it herewith.—The Editor.]

"With the passing of S. Wesley Sears, organist and choir-master of St. James Episcopal Church, Philadelphia has lost one of its most worthy and valuable musicians—one who was a serious student and a true prophet of the finest and noblest in music. There are few men in the service of the church today of the caliber of Mr. Sears. He lived his music; his life was dominated by it; he was indeed a true disciple of this great art. The church has lost a faithful servant—one whose influence in the community will not soon be replaced.

"Mr. Sears was an untiring worker, overcoming the many problems and handicaps which his busy program provided. His ideals were of the highest and his musical efforts of the finest. The charlatan had no place in his musicianship.

"At the funeral service (held at St. James Church on March 9) a spirit peculiar to the solemnity of the occasion pervaded the church, and one could feel the tragedy in the sudden termination of all this man's work as again the greatest of all mysteries was contemplated. May we say with Stevenson: 'A spirit goes out of the man who means execution which outlives the most untimely ending. The noise of the mallet and chisel is scarcely quenched, the trumpets are hardly done blowing, when, trailing with him clouds of glory, this happy-starred, full-blooded spirit shoots into the spiritual land.'"

"(Signed) N. LINDSAY NORDEN."

OSCAR LIEBLING

Oscar Liebling, a retired merchant, brother of George, (and of the late Max, Saul, and Emil Liebling) died at his home in Los Angeles last week, aged seventy-six. A few days before, Florence Liebling, widow of Emil, passed away in Washington, D. C.

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New York Concert Announcements

- Thursday, March 28**
EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
London String Quartet, Town
Hall.
- Friday, March 29**
EVENING
Mozartum, Washington Irving
High School.
- Saturday, March 30**
EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
Benefit Concert, Town Hall.
- Sunday, March 31**
AFTERNOON
Philharmonic-Symphony Society,
Metropolitan Opera House.
New York Matinee Musicale,
Ambassador Hotel.
Gieseking, piano, Carnegie Hall.
Felix Salmond, assisted by Dr.
S. Rumschisky, Town Hall.
Lynnwood Farnam, organ,
Church of the Holy Commu-
nion.
- Monday, April 1**
EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
Lonny Epstein, piano, Town
Hall.
- Tuesday, April 2**
EVENING
Joseph Wolfe, song, Town Hall.
Stewart Baird, song, Barbizon.
William Hain, song, Steinway
Hall.
Philadelphia Orchestra, Carnegie
Hall.
- Wednesday, April 3**
EVENING
St. Cecilia Club, Waldorf-Astoria
Hotel.
Mischa Elzon, violin, Town Hall.
Mary Garden, San-Malo, Gruppe
and Danseur, Hotel Roose-
velt.
Carola Goya and Carlos de Vega,
dance, Carnegie Hall.
Henry Lawes and Eugene Kus-
miak, Steinway Hall.
- Thursday, April 4**
EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
- Friday, April 5**
AFTERNOON
Philharmonic-Symphony Society,
Carnegie Hall.
- Saturday, April 6**
EVENING
Helen Spills, songs, Steinway
Hall.
Katherine Gorin, piano, Town
Hall.
Oscar Ziegler, piano, Carnegie
Hall.
- Sunday, April 7**
AFTERNOON
Sara Sokolsky-Freid, piano, Town
Hall.
Rachmaninoff, piano, Carnegie
Hall.
Harriet Buttler Greenwood,
piano, Steinway Hall.
- Monday, April 8**
EVENING
Anita Tully, Carnegie Hall.
David Mannes and Leopold
Mannes, David Mannes Music
School.
Fania Bossak, song, Town Hall.
Sigurd Nilssen, Pythian Temple.
Annette Royak, song, Steinway
Hall.
- Tuesday, April 9**
EVENING
Oratorio Society of New York,
Carnegie Hall.
New York Opera Club, Chalf's.
George Rasely, song, Town Hall.
Concert of Compositions by Au-
rello Giorni, Steinway Hall.
- Wednesday, April 10**
EVENING
Banks Glee Club, Carnegie Hall.
Ruth Lorraine Close and Mar-
jorie Truelove, Steinway Hall.

Flora Woodman's Success

Flora Woodman recently appeared in Scotland with the Scottish orchestra under Albert Coates. She sang a group

of German lieder and arias with orchestra in which she achieved great success. She also sang at the Royal Albert Hall (Burns Night) to a crowded audience who were most enthusiastic; in fact they overwhelmed her with shouts as to what they wished her to sing. Since she had appeared at the previous Burns Night concerts they knew just what she could give them. She was vociferously cheered.

William N. Hughes' Activities

William N. Hughes is one of those few accompanists who are also good solo pianists, and although he declares that he finds accompanying interesting enough in itself, he is many times heard on programs in a group of solo numbers.

While on tour this season with Vera Curtis, Mr. Hughes played numbers for piano alone as well as accompanying this artist in her groups. During two weeks of January he appeared with Fred Wise in solos and accompaniments, and



Photo by Daguerre, Chicago

WILLIAM N. HUGHES

during February he again accompanied Mr. Wise and also Mr. Braverman, violinist. On two occasions he was at the piano for Barre Hill, when the latter appeared in Duluth, Minn., and in Chicago before the Chicago Woman's Club.

On March 14 Mr. Hughes started on a tour with Gladys Swarthout, to be gone until April 6. He previously accom-
panied this artist in Dixon, Ill., and Pontiac, Mich., and on this present tour they will have been heard in the states of West Virginia, Ohio, Alabama, Mississippi and Maryland.

Last summer this popular pianist-accompanist gave two big concerts and two private recitals in Honolulu, and as a tribute from his many friends and admirers there he received scores of leis and baskets of flowers. "Hughes Fascinates Hearers with Masterly Piano Interpretation," "Audience Loath to Depart," "Honolulu Pianist Gives Most Brilliant Performance," these were some of the head-lines that appeared in the press above the most glowing reports of Mr. Hughes' playing.

"The Morning Music Club presented William Hughes in a piano recital that more than justified a long-abiding faith in Honolulu's musical prodigy," said the Star Bulletin. "Gracious, modest and sweetly unspoiled by the audience's homage, Hughes played an excellent, well-balanced program. His performance was characterized by a masculine vigor, a fine modulation of tone, and a sound technique, that are remarkable in one scarcely beyond his teens. And the applause, spontaneous, insistent to the sixth encore, was well earned." The Bach-Liszt fugue and fantasia in G minor "intrigued" the audience, Mr. Hughes playing it in a fine tone, with vitality and joy, while the group of Chopin numbers was particularly appealing to the classicists—the E minor waltz "seemed the inevitable voice of the music itself," and in the Impromptu, op. 51, he "revealed a fire and abandon that is the soul of youth and the beginning of things . . . qualities inherent to the true musician." Mr. Hughes also played an ultra-modern group "in a manner that wholly won the last skeptic among the technic-worshippers . . . Scintillating, brilliant, impressionistic as a cubist's painting, the biting semi-tones and adventurous tricks with harmony and dissonance fascinated even those who could not understand the revels of modern composers." Debussy's Fireworks, which completed the program, save for the encores, "proved a fine medium for technical bravura as well as a worthy climactic piece."

As a concluding paragraph, the Star Bulletin wrote as follows: "The fire, vigor and fine understanding that marked William Hughes' performance shows the touch of the clean white flame that is a divinely bestowed gift, and a capacity for boundless work. And of such is the stuff that genius is made."

With the Kinseys on their Mediterranean Cruise

Carl D. Kinsey, business manager of the Chicago Musical College, and his popular wife, Edythe Kinsey, secretary of the same institution, are at the present time taking a Mediterranean tour on the Cunard liner, Mauretania. Right after leaving New York City, the Kinseys brought out their typewriter and wrote the MUSICAL COURIER as follows: "We are now four days out of New York, 2,500 miles, and how we have rolled and tossed from the start! We cannot open our portholes since they are under water most of the time. Everything in our room is tied down. However, we have a promise from the captain that the sea will quiet in the next twenty-four hours, so here's hoping. We are due at the Madeira Islands day after tomorrow. There are 350 first-class; 350 second, and 200 third-class passengers and a crew of 900 souls aboard this wonderful boat."

From Naples the Kinseys wrote as follows: "At this writing, February 28, we have already visited the Madeira Islands, Gibraltar, Algiers, Africa, Nice and Monte Carlo.

CONCERT ANNOUNCEMENT

ANGEL del BUSTO

Bassoonist

Appearing in Recital

APRIL 13th AT STEINWAY HALL

at 8:15

First Bassoon recital in New York

(Tickets at Box Office)

We were at the Casino until two this morning. Yesterday at Nice we ran into Jules Daiber and his wife on the street. It was a happy meeting. They had dinner with us last night on the boat. Tomorrow we expect to visit Pompeii. The next stop after Naples is Athens, Greece, where we are due next Monday. I hope all is going well in Chicago."

The Kinseys will be back in Chicago about April 10 and as they work as hard as they play, they will be busy in their offices from eight in the morning until seven at night, answering letters and registering pupils for the summer master school at the Chicago Musical College, which, according to figures given, will surpass many previous summers as to enrollment.

Emerson Conzelman Sings at Stephens' Studio

Emerson Conzelman, lyric tenor, gave a recital at Percy Rector Stephens' studio on March 11. The usual large audience attended which is now always to be found at these delightful musicales at Mr. Stephens' studio.

The artist was heard in four well selected groups of songs which greatly favored the moderns. Mr. Conzelman's voice is of a delightfully lyric quality, but it is by no means limited, for he has a warmth and depth of nature which naturally tend to deepen the color of the organ. His singing is at all times most artistic with a great degree of refinement. In his interpretations he is particularly happy in the French language as his diction is very pure and produced with clarity and authority. His singing of Claire de Lune, by Szulc, was entirely in keeping with the delicate nuances of the poem.

His Spanish group lent novelty and color to the program and was much appreciated by the responsive audience.

Jacob Gegna's Pupils Give Recital

On March 3, at Chalfi Hall, a splendid array of talent, pupils of Jacob Gegna, gave pleasure to a capacity attendance. The following participated: Vincent DiFonzo, Milton Laufer, Estelle Lester, Joseph Walter, Bernard Ruben, Jack Cooperstein, Jack Chassan, Bernard Grisham, John Manna, Joseph Chibatar, Isabelle Kwiatkowska, Margie Barrett, Stephen Beyer, and Milton Lewis, with Vera Stetkewicz assisting at the piano. All did justice to the untiring efforts of their conscientious teacher. Several of his pupils are playing professionally with success.

Mrs. Ricker Reengaged for Miami

Abby Morrison Ricker recently returned from Miami where she appeared this winter as soloist with the Artists' Chamber Music Trio and also as guest of honor at the Manna-Zucca Club concert. As a result of these appearances Mrs. Ricker has been engaged for three concerts in Miami next winter with the Miami Symphony Orchestra.

Tatiana de Sanzewitch



Pianist

in
New York Recitalat
Carnegie Hall, March 17, 1929

What the Critics Think!

She is a brilliant musician who encompasses passion and poetry, vim, vigor and restraint, fervor and refinement in the broad scope of her keyboard skill.

—N. Y. American.

A former pupil of Alfred Cortot, Fauré, Dukas and Vincent d'Indy, the young artist shows the qualities of musicianship fostered by such distinguished training. Her tone is warm and ample in volume, and her technical equipment adequate to the demands of the ambitious program she played last night.

—N. Y. Times.

She again seemed to be a musician whose future appearances should be worth watching, what with a well developed and confident technique, a vigorous and firm style and interpretive ability.

—N. Y. Herald-Tribune.

Management De Sanzewitch

1420 Steinway Hall

New York

TWENTY-THIRD

BACH FESTIVAL

Dr. J. Fred. Wolle, Director

Friday, May 10th

ST. MATTHEW PASSION

Saturday, May 11th

MASS IN B MINOR

PACKER MEMORIAL CHURCH

Lehigh University

Bethlehem, Pa.

ALL TICKETS SOLD

National Opera Club Gives Herbert Memorial Concert

Splendid success in every detail was registered by the National Opera Club of America, Baroness Katharine Evans von Klenner, president, on March 15, at the Waldorf-Astoria Hotel, at the Victor Herbert Memorial Contest Concert. First came a talk by Mme. von Klenner on Victor Herbert, whose cello was on the stage, and she paid loving tribute to this Irish-German-American composer. Maurel



NATIONAL OPERA CLUB MEDALS



Bernardo, bass, sang Herbert numbers, and Dr. Emanuel Baruch gave eloquent personal reminiscences. Illuminati Miserendino played Herbert pieces (dedicated to Kreisler), and Roxy paid a tribute in a night letter read to the assemblage; he bought the Herbert musical library, and the Herbert bust is in the Roxy Theater lobby. Edna Kellogg, soprano, sang the aria from Natoma, also an encore, in brilliant voice. Frank Cuthbert's fine baritone voice and personality made an appeal in two solos; Max Froehlich



BARONESS KATHARINE EVANS VON KLENNER
President of the National Opera Club

played cello solos, and Francis Tyier, baritone, sang an excerpt from Sweethearts.

There followed the ensemble, consisting of forty contestants of both sexes, uniting in the choruses, Italian Street Song, and Ah! Sweet Mystery of Life, sung in splendid fashion by these solo voices, and conducted by Carl Fiqué, President von Klenner and Contest Chairman Mrs. Nathan Loth then opened the sealed envelopes containing the names of the twelve prize winners. As these were unknown up to this moment, there was vast interest in the large

group of contestants, who, in evening dress, stood across the rear of the stage. They were as follows:

First Prizes (gold medals and \$100 checks)—soprano, Elsie C. Hurley; contralto, Miriam Mervis; tenor, Edouard Grobe, and bass, John Gurney; Second prizes (silver medals)—soprano, Catherine R. Rauch; contralto, Henrietta Scarpato; tenor, Charles Hammond, and bass, James Wilkinson; Third prizes (bronze medals)—soprano, Hilda Waldstein; contralto, Florence Frommelt; tenor, William Quinn, and bass Henry Leblanc.

Members of the board and officers of the Opera Club donating and presenting these prizes were: Kathryn T. Fendrich, Leila Troland Gardner, Ray K. Loeb, Susan Hawley Davis, Jennie B. Loth, Estelle I. Muller, Ada Kitching Reid, Margaret M. Kiese, Lina P. Kreuder, Amy Ray Sowards, Katherine N. Figue and Anna T. Kehr. At the conclusion, the four gold medal prize winners each sang a solo, much to the delight of the large audience, Virginia Castelle playing splendid accompaniments. Another feature was the presentation by Kathryn T. Fendrich of her gold medal to President von Klenner, who, during these festive proceedings, was much in her element of genial bon hommerie.

Recital Management Arthur Judson Notes

Earle Spicer, British baritone, has been engaged as soloist for the Westchester County Music Festival on May 9, when he will appear in a concert version of Samson and Delilah.

Karl Kraeuter recently appeared as first violin with a quartet, which played Four Aquatints for string quartet, composed by Dr. James Heller of Cincinnati, before the judges of the Society for the Publication of American Music. These pieces were accepted for publication by the jury from among a large number of manuscripts submitted, and the playing of the quartet was highly praised.

Martha Baird, who received enthusiastic praise from the critics following her recent New York recital, is now completing a short tour of the West before sailing for her European engagements. The pianist will return to the United States in the fall to fulfill a concert tour throughout this country.

Marion Anderson, contralto, who has been highly praised by critics throughout the country, is scheduled to give a recital at Jordan Hall, Boston, on March 31.

The above mentioned artists are all under Recital Management Arthur Judson.

Proschowski Studio

Frantz Proschowski presented two of his artist-pupils—William Margrave, baritone, and Marie Healy, coloratura soprano—in joint recital at his studio on Riverside Drive.

The spacious studio was filled to the last chair and standing room was at a premium. Mr. Margrave opened the program with Handel's Ombra mai fu, Widmung, by Franz, and Dio Possente by Gounod. Mr. Margrave's voice possesses a beautiful rich quality and an unusual amount of brilliance. His personality was greatly in his favor, for being so young a singer he appeared to be at perfect ease before the distinguished audience.

Miss Healy, like Mr. Margrave, had a charming personality and looked as beautiful as she sang. This young coloratura sang with admirable style and displayed a clear brilliant tone. Her legato singing proved to be as fine as her coloratura work in the Bell Song from Lakme.

Miss Healy and Mr. Margrave closed the program with the duet from the first act of Rigoletto. Gertrude Clarke accompanied both singers.

Hilda Burke With Philadelphia Civic Opera

The Philadelphia Civic Opera Company announces the appearance of Hilda Burke in Orfeo on April 4, at the Academy of Music, Philadelphia. Miss Burke, who made her first operatic appearance with this organization, has been heard this year with phenomenal success in performances with the

Chicago Civic Opera Company, both in Chicago and on tour.

Margaret Matzenauer and Alma Peterson also will be heard in Orfeo, and Alexandre Gavrillov and his dancers, with Vera Strelska as premiere danseuse, will give the ballet, according to the Isadora Duncan version. The scenery for this opera has been especially designed by W. Attmore Robinson and painted by Otto Bauer.

On this same evening, Debussy's L'Enfant Prodigue will be presented, with Alma Peterson, Albert Mahler and Nelson Eddy in the cast. The stage direction will be in charge of Karl T. F. Schroeder, and Alexander Smallens will conduct.

Anna Hamlin Gives Reception

Anna Hamlin, American soprano, who, with her mother, Mrs. George Hamlin, is spending the winter in Germany, gave an afternoon reception to a large gathering of German and American friends on February 21, at her residence in Berlin. Among those presented were: Marie von Essen, Marie Edlle, Lois Davidson, Sarah Fisher, Geraldine de Courcy, Lucy van der Mark, Mr. and Mrs. Manton Marble, Herbert Newmann, Edgar Shelton, Vittorio Orsini, Col. Carl Müller, Mr. and Mrs. Sidney Biden, Mr. and Mrs. Johannes Heidenreich, Dr. and Mrs. V. Ernst Wolff, Mr. and Mrs. Robert Denzler, Louise Derrick, Louise Bachner, Eva Wilcke, Mr. and Mrs. Hooper Trask, Mrs. Miles Bouton, Dr. and Mrs. L. H. Murlin and William Simmons. Mr. Simmons presented a short program of Handel, Lalo and English songs, and Miss Hamlin sang the aria from La Boheme and a number by Cimara.

On March 20 Miss Hamlin gave a recital at the Bach Saal in Berlin.

CARNEGIE HALL Friday Evening, 8:30—APRIL 5th OSCAR ZIEGLER



PIANO-RECITAL

Under the Auspices of the New School for Social Research

PROGRAM

FOR "THE TIRED BUSINESS MAN"
Dream of Love No. 2, Liszt—Gradus ad Parnassum, Chasius—Carnaval, Schumann—"Weeping and Lamenting," Liszt—"The Rage Over the Lost Penny," Beethoven.

FOR "THE TIRED CRITIC"
Suite Op. 25, Schubert—Canon per augmentationem in motu contrario (arr. Ziegler), J. S. Bach—Croquis et agaceries d'un gros Bonhomme en bois, Salter.

FOR "THE MUSICAL LEFT"
"What the foolish mob thinks" (Variations), Mozart—Two "Agnus Dei" (arr. Ziegler), Josquin de Prés—Capriccio, Paradisi—Andantino, Gounod—Polonaise, W. F. Bach.

FOR "THE MUSIC LOVER"
Sonata Op. 109, Beethoven—Fantasia, Chopin.

Tickets now on sale at Carnegie Hall Box Office

Recital Management ARTHUR JUDSON
Steinway Piano



Lawrence Tibbett

GEORGE BAGBY

LAWRENCE TIBBETT, the great Metropolitan Opera baritone who has been featuring Mr. Bagby's songs on his concert programs, will record "BLADE OF MINE" for the Victor Company.

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IN CONCERT

NEW YORK—Whatever Mme. Rethberg sings is musical. . . . Her melting pianissimo, the round, full beauty of her mezzo tones, were at once the delight and the despair of singers in the audience worshipping at her shrine.—(*World*, Jan. 31, 1929)

LOUISVILLE, KY.—The conquest of her audience was complete. It was one of the most overwhelming ovations ever given any singer presented in Louisville. She swept her audience from one stage of enthusiasm and rapture to another.—(*Courier*, Jan. 26, 1929)

TROY, N. Y.—Apparently there was nothing vocal that she could not do, and do with that precision of performance and mellifluousness of tone which is possible only to the world's greatest artists. . . . She was the superb goddess pouring her liquid tones with infinite variety and glory on a company of listening and worshipping mortals. Her range of interpretation was amazing.—(*Morning Record*, Jan. 16, 1929)

KANSAS CITY—Such singing is an independent creation of beauty, about which one may speak, but with which one may not tamper. . . . Rethberg's voice is as nearly perfectly produced as anything from a human throat could be.—(*Times*, Jan. 23, 1929)

ATLANTA — Greeted by a spontaneous burst of applause, a tribute both to her art and to her regal person, Mme. Rethberg was acclaimed again and again throughout the evening by the audience that packed the house. Opera arias, old English songs, modern numbers and German lieder were received with an enthusiasm that demanded encores and still more encores. . . . Mme. Rethberg fairly swept the audience off its feet.—(*Georgian*, Feb. 19, 1929)

JACKSONVILLE—Welcomed to Jacksonville by the most brilliant audience that has assembled in the Temple Theatre in many a long day, Elisabeth Rethberg, prima donna soprano of the Metropolitan Opera Company, New York, last night smiled, bowed and sang her way directly into the hearts of all present. . . . In harmony the hours passed; the singer, apparently as pleased as any in the throng, seemed to hold each vanishing tone as though loath to let it fade out into fragrant memory. . . . A veritable storm of applause followed the opening number, and the splendid woman, seeming to realize that her audience had been won, responded most delightfully.—(*Times-Union*, Feb. 22, 1929)

SPRINGFIELD, OHIO — Not only did Mme. Rethberg sing most entrancingly, and I have never heard a better soprano, but she was so gracious with it all and how charming she looked. — (*News*, Jan. 27, 1929)

BETHLEHEM, PA.—Throughout the program Mme. Rethberg gave every indication that she sings for the real love of singing. . . . She sang often with noticeable reserve power, the quality of voice being most beautiful in the lower registers. . . . After each group of songs the applause was insistent and the artist graciously responded with encore numbers. — (*Globe-Times*, Feb. 6, 1929)

TORONTO — Mme. Rethberg's group of Marx songs stamped her at once as possessing a practically perfect soprano voice. In quality of texture, in rounded even production, in flawlessly artistic management, in delicious lyric sweetness, in splendid dramatic power and expressiveness, this is certainly one of the great voices of our day.—(*Globe*, Feb. 8, 1929)

AKRON, OHIO — Mme. Rethberg is a singer of many moods. It is amazing the way she can enter into the spirit of her songs, from dramatic operatic numbers to an Old English ballad. She is singer, actress, poet, all in one.—(*Beacon-Journal*, Jan. 28, 1929)

ROME, GA.—Mme. Elisabeth Rethberg, soprano of the Metropolitan Opera Company, sang in Rome Tuesday night and fulfilled the prediction that she would sing to the largest audience ever assembled in Rome to hear a singer. Eager anticipations have now passed and the memory of a choice evening of song remains, an evening when a woman of charming personality with simple and modest manner, transmitted to her hearers the beauties of poetry and melody through the medium of a pure soprano voice and a vibrant, sympathetic soul.—(*News-Tribune*, Feb. 20, 1929)

RETH

Excels in and in

Season 1929-19

DURING the past year Elisabeth Rethberg has made many appearances. On June 6th she sang in the world famous Dresden. Critics cabled the most enthusiastic praise. Immediately afterward she returned to the world. Immediately afterward she returned to California for a five-weeks' engagement with the opera companies. The tremendous impression made by her singing of Respighi's "The Sunken Bell" on New York, where she fulfilled the prophecy of all who follow musical events. In recognition of her "perfect singing" she was awarded a medal for "perfect singing" by the Teachers. The Guild thus placed her technique and advised all voice teachers to follow her example. Rethberg is leaving for Italy at the express invitation of the Italian Opera House for later appearances at La

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RETHBERG

Concert Opera

30 Now Booking

added many new laurels to her crown of achievement. Her premiere of Strauss's "The Egyptian Helen" in the Metropolitan Opera House, New York, was a triumph of her performance to all parts of the United States for her regular summer season at the Park, Chicago, following which she went to the San Francisco and Los Angeles seasons made by her in the American premiere on November 24th at the Metropolitan Opera House. Her eleven weeks' contract, is well known to all. Mme. Rethberg was presented by the New York Guild of Vocalists as a stamp of approval on her vocal powers to emulate her art. This concert tour in America Mme. Rethberg is to appear in opera at Rome, under the direction of Premier Mussolini, and at the Scala under Toscanini.

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WALKURE (With Metropolitan Opera Co.) — Vocally, perhaps the outstanding member of the cast was Elisabeth Rethberg, whose Sieglinde was so exquisitely sung that a finer rendition of the role is almost impossible to imagine. In the music of the first act and in the scene with Siegmund in the second, Mme. Rethberg reached her highest points, and they have never been surpassed by any singer in this city. — (Philadelphia Evening Public Ledger, Nov. 28, 1928)

L'AFRICAINNE — Mme. Rethberg, appearing as Selika for the first time since February, 1925, was applauded for her beautiful singing of the grateful music allotted the heroine. Her second aria, "In grembo a me," revealed the singer's command of bel canto and the grand manner of bygone operatic days. — (N. Y. Times, Dec. 7, 1928)

TANNHAUSER — Mme. Rethberg made her first appearance this season in the role of Elisabeth, a part which vocally and dramatically is one of her notable impersonations. — (New York Times, Dec. 9, 1928)

PAGLIACCI — Elisabeth Rethberg, undoubtedly the finest soprano voice of the company, was the Nedda, essaying the role for the first time in a number of years. It was beautifully sung throughout, notably the "Bird Song" or cavatina of the first act. — (Philadelphia Evening Public Ledger, Dec. 19, 1928)

IN OPERA

SUNKEN BELL — "The Sunken Bell" at the Metropolitan is fortunate in having Elisabeth Rethberg as Rautendelein. . . . The chief and all conquering glory of her performance was her singing. Respighi has written music for his elfin heroine that throats merely human can hardly hope to negotiate and yet Madame Rethberg met the exorbitant demands on vocal range, strength and agility with victorious resourcefulness. — (N. Y. Telegram, Nov. 26, 1928)

AIDA (With Ravinia Opera Co.) — Mme. Rethberg was cheered to the echo for her splendid interpretation of the finest aria in Italian opera. This is, in the timbre, the loveliest voice that has come out of Germany in thirty years. Perhaps it is the most beautiful voice in the world today in quality, lustre and native eloquence. — (Chicago Herald-Examiner, Sept. 4, 1928)

MADAME BUTTERFLY (With San Francisco Opera Co.) — The outstanding feature of the evening was Elisabeth Rethberg's performance in the title role. . . . What a voice! The purity of her tone, the easy skill with which she produces it and the expressiveness of her song are the height of vocal art. — (San Francisco Bulletin, Sept. 22, 1928)

ANDREA CHENIER — Rethberg is that rare being in modern opera, a singer who can portray deep emotion without for a moment departing from the ideal of pure tonal beauty. There are moments when her voice is so exquisite that its sweetness produces in the hearer a feeling that is not far removed from pain. — (San Francisco Examiner, Sept. 28, 1928)

FAUST (With Los Angeles Opera Co.) — Elisabeth Rethberg was outstanding as Margherite. Her voice, clear and crystalline, mounted beautifully over the voices of the rest and made her role gloriously satisfying. — (Los Angeles News, Oct. 12, 1928)

CAVALLERIA RUSTICANA — Elisabeth Rethberg clinched the impression she has already made in Madame Butterfly and Faust. Her voice is amazing over its entire compass. The same smoothness and richness, the same feeling of power still in reserve, and the same exactness of pitch were Rethberg's when she sang the loudest as in the quieter parts. — (Los Angeles Record, Oct. 15, 1928)

MEISTERSINGER — We had in our ears at the end of the evening such memories of enamoring musical tone as Mme. Rethberg's unforgettable F-sharp on the second syllable of "Dem Meistergericht" in the second act, and such memories of consummate phrasing as the long unfolding arch of the vocal line in "Selig, wie die Sonne meines Glückes lacht," at the beginning of the incomparable quintet. Here, as was once said of an earlier singer, "the voice seemed to achieve sculpture;" and the ravishing contour of the melody spread its loveliness before our ears like some exquisite, imponderable bas-relief. — (New York Herald Tribune, Nov. 13, 1928)



Many Chicago Concert Patrons Enjoy Brilliant Musical Offerings of Week

Rachmaninoff and Rosenthal Play to Capacity Audiences—Barre Hill Delights With Unusual Program—Maier and Frantz in Two-Piano Recital—School Concerts Reveal Promising Young Artists—Other News

CHICAGO.—A packed house attended the second recital of Rachmaninoff, and made the rafters of Orchestra Hall ring with frenetic applause throughout the afternoon. This great piano personality, with fingers of steel, played Beethoven and Chopin sonatas, Schumann, Rubinstein, Medtner, Ravel, Debussy, Scriabine and numbers of his own with his familiar mastery, and added a miniature recital at the conclusion of the printed program.

MORIZ ROSENTHAL

At the Goodman Theater a large gathering of pianists, students and music lovers were given a musical treat by Moriz Rosenthal, also on March 17. Rosenthal is truly the musicians' pianist, for his recitals constitute veritable lessons in piano playing. He played Bach, Couperin, Scarlatti, Chopin, Mendelssohn, Schubert, Liszt and a set of Bravours Variations on a Bellini theme by Herz-Czerny-Pixis-Thalberg-Chopin-Liszt to the great delight of his many listeners.

BARRE HILL IN RECITAL

Barre Hill gave his annual song recital at Orchestra Hall on March 18, in which he had the assistance of Andreina Materassi, pianist, and which was under the auspices of the Students' Music League. When Barre Hill made his first Chicago appearance, not so long ago, it was predicted that he would go far along the road which leads to success, so splendid was the impression he made, and that prediction has not been an idle one, for this young baritone is achieving success by leaps and bounds and is destined to become one of the most popular among American baritones. Today he has accomplished much, for he has had a season with the Chicago Civic Opera and as a recital and concert artist he is in great demand. That he is a conscientious artist, not content to make his appeal solely through the sheer beauty of his fine voice, is evidenced by the notable strides he is continually making in his art.

An unusual list of songs made up his program, which proved him a program builder of artistic taste. As the opening number there was the rarely heard Bach aria, Song of Pan, which served as a fine display piece for Barre-Hill's admirable qualifications. Then, three manuscript songs—I Saw a Stranger Yestreen by Russell Gee; To Still My Heart by Frank Taber; and Balloons in the Snow by Jeane Boyd—and Marguerite Test's Bondage, which were sung with understanding and style. He also sang numbers by Lenormande, Paladilhe, Schubert, Kaun, Wolf-Ferrari, Griffes, Braine and Mitchell. His rich baritone, well guided and intelligently used, rang clear and true and his interpretations were those of an artist of taste and insight. At the hands of the large audience his success was unusual.

The assisting recitalist Andreina Materassi, pianist, gave a group of Chopin and one by Liszt, Debussy, Mangiagalli and Ravel with fine tone and technical proficiency.

MUSICIANS CLUB OF WOMEN

An organ program, given by the Musicians Club of

Women at the First Methodist Episcopal Church on March 18 enlisted the services of the following club members: Anne Pearson Maryott, Margaret Sweeney, Elsa Holinger, Eva Gordon Horadesky, Leta Murdock Ehmen, Bessie Ryan, Anne Slack, Lucille Wynecoop and Frances Anne Cook.

MANUEL AND WILLIAMSON TO CONFINE RECITAL TO HARPSICHORD

Interest in spring concerts centers around that of Manuel and Williamson, who will present a recital unique in the musical annals of Chicago, at the Playhouse on April 7. This well known duo will confine themselves on this occasion to the compositions of J. S. Bach and his sons, presenting them on harpsichords, the instrument for which they were originally written. Particularly remarkable is the Bach Concerto scheduled for three harpsichords, and a string quartet presented for the first time in its original form.

Marguerite Davies, who will assist at the third instrument, is a product of the Manuel and Williamson studios, and though young in years, she is mature in her art, with poise and authority in her work. Miss Davies is gifted in several branches of musical art, for she has an excellent voice, which has been well trained, and in addition, she is a pianist and accompanist whose work has already brought her a meed of success. With these three artists, the great Bach Concerto, with the accompaniment of the string quartet, as originally written by the great master, will be something to hear and remember. It will be one of the outstanding recitals of the season as far as originality and musical interest is concerned.

GUY MAIER AND DALIES FRANTZ IN JOINT RECITAL

Under the auspices of the American Opera Society of Chicago, on March 10, at the Casino Club, Guy Maier and Dalies Frantz appeared in joint recital. They played an interesting two piano program, which also included solo numbers.

SOPHIA BRILLIANT-LIVEN'S ILLUSTRIOUS PUPILS

From the Brilliant-Liven Music School have emanated many well trained pianists, two of the most successful being Miriam Mesirov and Rosalyn Tureck, who recently were heard in joint recital at Kimball Hall, which brought much praise for the students and their teacher. Sophia Brilliant-Liven has developed many fine talents in her studios and the pupil recitals which she presents each season demonstrate the fine work being done there. Both Miss Mesirov and Miss Tureck have carried off first honors in piano contests, one of which was the National Piano Tournament sponsored by the Herald Examiner.

COLUMBIA SCHOOL CHORUS

One of the features of the Columbia School of Music is its young ladies chorus, directed by Louise St. John Westervelt. A concert given by the chorus at Murphy Memorial

Hall on March 20, with the assistance of Margaret Conrad, violinist; Helen Frish Cunat, pianist, and B. Fred Wise, tenor, brought out much interesting music and showed the chorus in fine fettle. Miss Westervelt knows choral music and can always be relied upon to choose effective as well as novel numbers for her programs. She also knows the capability of her chorus and does not set too great a task for them. Miss Westervelt had her chorus well in hand and they sang beautifully Bach's Jesu, Joy of Man's Desiring, and Suscepit Israel, Faure's Tantum Ergo and a group of Six Love Songs by Brahms during this reviewer's stay.

WOMAN'S SYMPHONY ORCHESTRA

Ethel Leginska and the Woman's Symphony Orchestra, with Zinaida Aleskovskaya as assisting artist, held forth at Orchestra Hall on March 20. When Leginska is at the conductor's desk one is assured of a performance of great vitality, as this gifted woman is a human dynamo. She gets out of her players every ounce of energy and enthusiasm. The Cesar Franck Symphony in D minor was the backbone of the program, and in that superb composition the orchestra revealed itself at its very best. Leginska is a fine drill-master, and the progress made by the orchestra this season has been positively astonishing. Other numbers on the program included Berlioz Roman Carnival Overture and that incomparable musical witticism, Dukas' Sorcerer's Appren-



SOPHIA BRILLIANT-LIVEN AND TWO OF HER PUPILS

ice. The soloist played Tailleferro's Piano Concerto for the first time in Chicago. The work is ultra-modern and for those who consider noise as music, their enjoyment must have been limitless. For those who still believe that music has other missions than that of irritating the nerves, the novelty holds little merit.

MARIE ZENDT RETURNS FROM WEST

Just returned from a three months sojourn on the Pacific Coast, which was a combination business-pleasure trip, Marie Zendt, soprano, is again busy with her teaching activities at the American Conservatory and preparing for her many spring engagements. One of the most important of these is her appearance at the Swedish Choral Club's Creation performance, at Orchestra Hall, on April 3. Mrs. Zendt sang several recitals in the West and was much entertained socially.

AMERICAN CONSERVATORY NOTES

Members of the opera class of the American Conservatory of Music gave a special performance of opera in English and Italian on March 7 at Kimball Hall. Acts two and three of Offenbach's Tales of Hoffman, in English, and two acts of Aida, in Italian, were well presented by Zelma Smithpeter, Nathaniel Smith, Misha Kushelevsky, Dorothy Lee Patswald, Loretta Todd, Carl Herberhorst, Pauline Sachs, Kathryn Ryan, with the assistance of John T. Read and Kennard Barradell, of the conservatory faculty.

The management of the conservatory announces the re-engagement of Josef Lhevinne for the coming summer master school, which opens on June 24. Mr. Lhevinne will accept private pupils and will also conduct repertory and teachers classes. Free scholarships, for both private lessons and for admission to the repertory classes, are announced. These will be determined by competitive examination.

Louise Winter, soprano, of the faculty, appeared in recital before the Edgewater Drama Club on March 8, at the Orrington Hotel, Evanston. Jacob Hanneman, of the faculty, was at the piano for Mrs. Winter.

Gertrude Bailey, of the organ faculty, presented her pupils in Improvisation in a program of piano and organ solos and duets in Kimball Organ Salon on March 11.

Harriet Parker, talented pupil of Ethel Lyon, was heard in piano recital in Conservatory Hall on the evening of March 13.

Betty Betts, artist pupil of Elaine DeSelle, appeared in

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Chinese, Japanese and Indian costume numbers at the concert of the Glee Club of Valparaiso University on March 12.

Martha Dillard Beck, who in addition to her duties in the American Conservatory, directs the department of music theory in North Central College, Naperville, Ill., presented her composition class in that institution in a program of instrumental and vocal numbers in Pfeiffer Hall, Naperville on the evening of March 20.

Gail Martin Haake during the past week held a teachers institute in the Wesleyan Conservatory of Music in Salina, Kans., and visited teachers training classes in the Kansas State Agricultural College and public school piano classes in Manhattan, Kans.

WALTER SPRY PLAYS IN FLORIDA

Word comes of Walter Spry's success in recital at Pensacola, Florida, where the Chicago pianist and pedagogue spent a fortnight recently, returning to Chicago by way of Atlanta and Cincinnati.

GILBERT FORD WITH MADRIGAL CLUB

Gilbert Ford, tenor, appeared with much success as soloist with the Chicago Madrigal Club at Kimball Hall on March 14.

CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College Symphony Orchestra gave its third concert of the season at Central Theater in the college building on March 10. The soloists were Wanda Paul, pianist; Nancy Berg, soprano, and Lillian Rehberg, cellist. The orchestra was conducted, as usual, by Leon Sametini and gave excellent account of itself.

Alexander Raab has returned from California and resumed teaching at the College on March 1. Mr. Raab gave a master class at Belhaven College, Jackson, Miss., and during the last two weeks of this season his bookings amounted to nearly 100 lessons a week.

William Pfeiffer, baritone, pupil of Graham Reed, appeared in recital in the Young American Artist Series, conducted by Jessie B. Hall, at the Curtis Hall on March 14, with great success.

Isaac Van Grove, conductor of the Opera Class, produced and conducted a performance of Mignon under the auspices of the Musical Club of Minneapolis in that city on March 7.

Constance Eberhart, having finished her season with the Chicago Civic Opera Company, has resumed her study with Mr. Van Grove.

Moissaye Boguslawski, of the piano department, played recitals recently at East Liverpool, O.; Ashtabula, O., and Dubuque, Ia. These dates were under the auspices of the Civic Music Association.

Ruth Nall, a student of Mr. Boguslawski, left for Japan, where she has accepted a position to teach piano.

Imogene Carpenter, a pupil of Lillian Boguslawski, appeared at the Uptown and Oriental Theaters with marked success.

The junior teachers of the college enjoyed a most successful first meeting on the evening of March 7 at 8 p. m. in the Little Theater. Twenty-six teachers were in attendance. Gertrude Gahl entertained with piano numbers and Max Kramm was the guest of honor and played a program of his own compositions. The meeting was preceded by a dinner in the college tea room.

Robert Long, pupil of Graham Reed, has accepted the tenor soloist position at the Second Presbyterian Church. This is one of the best positions of the kind in Chicago.

Lorena Anderson, pupil of Herbert Witherspoon, gave a recital at the Cook County Hospital for Tubercular patients on March 11.

Lydia Mihm, soprano, was special soloist at the Oriental Consistory on March 7, under direction of Mr. Wedertz.

Herbert Witherspoon attended the Southern Conference for Musical Education in Asheville, N. C., which was attended by about 550 supervisors of the Southwestern States. He gave a lecture and demonstration in the afternoon of March 7, which included the exposition of his new system of teaching singing in class by means of stereopticon slides. In the evening he was one of the speakers at the banquet. Mr. Witherspoon will be one of the chief speakers at the meeting of the Supervisors of the Southwestern district at Wichita, Kans. on April 4.

KOBER PUPIL IN RECITAL

A very gifted student of Georgia Kober, Alverna Stetler, was heard in piano recital at Lyon & Healy Hall on March 14. In a program of Chopin, Debussy, Albeniz, De Falla, Turina, Delibes-Dohnanyi and Tchaikowsky the pianist proved that she is well able technically and musically to cope with the difficulties presented by the above composers and to deliver their numbers with understanding, lovely tone and apparent ease. Here is another exponent of the Kober piano method who is a great credit to her able teacher.

BUSH CONSERVATORY NOTES

Piano students of Elsie Alexander gave a recital on March 13.

On March 10, at the Playhouse, Helen Curtis gave a demonstration of her method of class piano instruction. The demonstration was thoroughly interesting and remarkably successful. The Playhouse was filled with representatives of almost every religious teaching order and scores of other teachers.

Edgar A. Brazelton, dean of education at Bush Conservatory, will give a lecture for State Music Teachers Association at Madison, Wis., on April 3.

Rehearsals are now in progress for the operas which will be presented by the artist students of Bush Conservatory at the Eighth Street Theater on April 18.

Marusia Bilyk, violinist, student of Richard Czerwonsky, played for a performance of Trilby at Kimball Hall on March 3. Miss Bilyk, Miss Gossett and Kathryn Kirk, cellist, gave a program for the Independent German Women Club at the Palmer House on March 6.

Marjorie Barton, Edwin Karhu, Esther Alice Green,

Delaware Deliya, Paul Smith and Ira Schroeder played on the Von Mickwitz Repertoire Club program February 24. JEANNETTE COX.

Artists Everywhere

Louis Arnoux, soprano, gave a recital in Ottawa, Ont., in the presence of Viscount and Lady Willingdon, and M. Jean Knight, French Minister. This is only one of a number of concerts which Miss Arnoux will give in Canada on this, her second tour into the Provinces this season.

Madeline and Marie Eddy gave their semi-annual After School Violin Class recital recently in Port Richmond; pupils from five schools participated and music of varying degrees of difficulty was performed.

Lynnwood Farnam resumes his Saturday-Sunday-Monday Bach organ recitals at the Church of the Holy Communion, New York, on March 30-31-April 1, playing six Easter Choral Preludes from the Orgelbüchlein, and five similar works appropriate to the season. The four-voiced fugue in D minor and the fugue in G major (12/8 time) complete this interesting program. The Farnam-Bach recitals, which draw large audiences, continue weekly until May 13.

Andrades Lindsay and Lydia Mason, pianists, under the auspices of the National Association of Negro Musicians, gave a two-piano recital in the Imperial Auditorium, New York, performing works by classic and modern composers, ranging from Bach to Dett. These pianists have gained considerable reputation, both also being known as excellent accompanists.

Hazel Longman recently sang a group of Schumann songs for the Schumann Club; also sang at St. John's College, Brooklyn; at the Cenacle of St. Regis, Manhattan; and with orchestral accompaniment on the New Rochelle College Hour, Station WLWL.

Carrie Burton Overton and Beryl Paul Outerbridge, pianists, gave a recital for two pianos, each also playing solos, at Landay Hall, New York, assisted by Leon Johnson, tenor, with Lydia Mason at the piano. The hall was filled to overflowing. Mrs. Overton, who played solos by Beethoven and Chopin, is a thoroughly schooled pianist, and plays with poise, and Mrs. Outerbridge has an excellent technique and warm musical spirit, which she proved in solos by Kreisler and Moszkowski. Together they played works by George Liebling, Dett, Nollet and Lysberg. Mr. Johnson's tenor solos (Puccini, Coleridge-Taylor and Burleigh) were well sung and applauded, Miss Mason playing excellent accompaniments.

Carl and Dorothy Parrish gave two two-piano recitals, Wanamaker Auditorium, March 11 and 18, playing standard classic and modern works; they are experienced, effective ensemble musicians, and well deserved the applause received.

Marguerite Potter gave her interpretation of Thais at Aeolian Hall, New York, under the auspices of the New York Madrigal Club, of which she is founder-president. She told the story of the opera, in richly modulated voice and in fascinating manner, with instrumental illustrations, including the well known Meditation (Mr. Wolf, violinist) and the Ode duet (Mr. Riesberg, organist). The large audience was most attentive and appreciative, confirming the enthusiastic written comments by Mary Turner Salter, Mrs. William Rogers Chapman, and John Prindle Scott.

Henry F. Seibert played programs of chiefly modern music at the Town Hall, New York, of which he is official organist on March 8 and March 15; composers represented, now in America, were Sturges, Kinder, Yon and Lemare.

Louise Stallings and her accompanist, Marian Carley, were presented to the faculty of Georgia State College, March 2, in the former governor's mansion at Milledgeville, once the capital of Georgia. Large and enthusiastic audiences have greeted Miss Stallings on her Southern tour. At the Florida State University, the Criterion Male Quartet, the Minneapolis Symphony Orchestra, and Albert Spalding also appeared.

Mrs. George Boyle Pupil Praised

Karl Zapf, a young German pianist who has been studying for the past two years with Mrs. George Boyle in Philadelphia, recently gave a successful recital in Witherspoon Hall, Philadelphia. The program included Beethoven's sonata opus 13, a group of Chopin etudes, the B minor Scherzo, Ballade in A flat, and works by Bach, Scarlatti, Schubert, Schumann and Brahms. The Philadelphia Inquirer stated that the Schubert impromptu "rippled from his fingers in easy, swift-flowing currents," and that the Chopin numbers "were rendered with an assured technique and flashes

of imaginative fire." The Bulletin saw evidences that "he has been schooled in a sound tradition" and spoke of his virtuosity and tonal beauty, while the Public Ledger said that his command of polyphony was repeatedly illustrated, adding that it has been a long time since a pianist of his age (Mr. Zapf is a youth of nineteen) has shown such talent and such a technical equipment.

Oscar Ziegler Again in Original Program

The program announced by Oscar Ziegler for his forthcoming recital at Carnegie Hall, April 5, quite fulfills the expectations of those who have followed his past work. It will be remembered that in 1926 Mr. Ziegler attracted widespread interest by interspersing the several pieces of Honegger's suite with certain older and more conventional pieces in similar moods. That he is interested not only in thus paralleling the new with the old, but also in other ways of vitalizing the program, is now amply proven.

The composers represented on Mr. Ziegler's program range from Josquin des Pres and Galuppi to Eric Satie and Schönberg, and their pieces are grouped according to the peculiar auditors to whom they are more or less seriously addressed. Liberal fare is provided not only for "the music lover" and "the musical left" (the former gets the Beethoven sonata and the Chopin, which are his daily bread and butter, whereas the latter is given an unaccustomed feast of des Pres, Paradisi and Mozart—but also for such neglected persons as "the tired critic" and even "the tired business man," an instructive juxtaposition of Schönberg's suite op. 25 and Bach's canon per augmentation—in motu contrario together with a pertinent piece of Satie for the former tired gentleman, The Dream of Love, No. 2 and The Rage Over the Lost Penny, to fit the tired business man's most frequent moods.

Without straying from the field of worthy music Mr. Ziegler has imparted to his program that important relation to normal, informal attitudes that so many artists achieve only at the expense of playing the ephemeral and trashy. Mr. Ziegler's remarkable combination of technical mastery and interpretative depth makes him perhaps uniquely capable of fulfilling the wide range of demands imposed by so varied and exacting a program. R.

Giannini's Only Recital

Dusolina Giannini, soprano, who recently returned from Europe, is due to sail for Europe again the last of April for the Covent Garden season. She will give her only New York recital at Carnegie Hall this season on Wednesday evening, April 17. The recital will be under the auspices of the Hospital Music Committee of the New York City Visiting Committee. Miss Giannini will be assisted by Frank La Forge at the piano.

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Music Notes From Coast to Coast

(Continued from page 17)

Tschaikowsky-Zoellner; Canzonetta, Mendelssohn; Nocturne from Borodine's second quartet, and Molly on the Shore, by Grainger.

The Salon of Ultra Modern Art presented Keith Corelli, pianist, in a program of modern American music. He opened with Emerson, from Charles Ives, Concord, then gave a group of three numbers by Grace Crawford; sonata, by Bernard Wagenaar; a group of three selections by Adolph Weiss; Prelude, by Carlos Salzedo; Scherzo Humoresque, by Aaron Copeland; The Aeroplane, by Emerson Whithorne; group of three numbers by Dane Rudhyar; The Harp of Life, by Henry Cowell, and a sonata in one movement by Marc Blitzstein. Evidently very much in earnest, he possessed a fine technique and undoubted musical attainments. An interesting discussion followed, in which Corelli warmly defended the new cult whose banner he so reverently held aloft. The Salon of Ultra Modern Art also presented Imre Weiss, who was present at Corelli's recital and entered into the discussion. Like Corelli he is ultra modern and very sincere, producing a good tone and fine technique. He played a program from Kodaly, Bartok, Lajtha, Szabo, Kadosa, and a group of his own compositions. Of Weiss's program, the Bartok group and his own were the most interesting.

Lizetta Kalova presented her pupil, Georgia Mae Young, violinist, in recital with Mary Jane Duncan, soprano, pupil of Alma Stetzler, at the Hollywood Conservatory of Music. They gave an interesting and well rendered program.

B. L. H.

Miami, Fla. Marion Talley appeared on March 16, under the auspices of Ernest Philpitt. Her lovely personality, youthful appearance and good diction, together with her rich warm tones in her lower register, made her audience very responsive. She is indeed a pleasing spectacle to look upon and has a charming and gracious manner. Miss Talley furthermore has a certain finished technique that always marks her concerts. The assisting artist was Wotan Zoellner, violinist. The accompanist was Charles King, who gave able support to singer and violinist.

The Aeolian Chorus, Bertha Foster director, gave its annual Morning Musicale in the Lounge of the Hotel Roney Plaza. About 400 guests were present. The program was varied and the strains of melody were woven together in a complete interpretation of what the composers would have termed, "good." The assisting artists were Sybil Comer, soprano, and Julian de Gray, pianist. Miss Comer sang with marked talent, possessing a rich soprano voice. Mr. de Gray, who is on the piano faculty of the Conservatory of Music of the University of Miami, is ever a favorite with Miami audiences. His artistry in playing, technical achievements and faultless rhythm were noticeable. Violin obligatos were played by Eda Keary Liddle and Charlene Stear. The accompanists were Mrs. E. J. Hall and Margaret McKay.

A. F. W.

San Francisco, Cal. Tito Schipa, another artist who has become a public institution, gave his San Francisco recital, under the management of Selby C. Oppenheimer, and again sang himself into the hearts of his innumerable admirers. Schipa is as popular here in recital as he is in opera, and Dreamland Auditorium was packed from pit to

dome. Ever so often a demonstration in the concert halls merits the characterizing expression of "wild enthusiasm" and the applause heaped upon Schipa had that frenetic touch. There were cries of "Bravo," there were calls from his countrymen for favorite songs, there was clapping of hands and stamping of feet. That Mr. Schipa should thus inspire and arouse is not surprising for he is a singer of contagious charm and captivating personality whose voice, so pure and sweet, so warm and caressing, flows like liquid gold—a perfect instrument under perfect control. And, strange to relate where an operatic tenor is concerned, Tito Schipa is capable of singing piano and even pianissimo, his tone always remaining clear and of ravishing beauty. In his Neapolitan airs and Spanish songs, Schipa's genius as an interpreter won some of its most golden victories for wealth of well balanced vocalism and warmth of feeling. Schipa is generous with his encores and before the evening was over he had practically given his hearers two programs in one. Supporting the singer at the piano in admirable fashion was Frederick Longas.

Beethoven's third quartet, Opus. 18; the Lento from Debussy's Quartet; a Serenade by Wolff, and Mendelssohn's E minor Quartet were played by the Abas String Quartet at its fourth concert of the season in Scottish Rite Hall. In the Beethoven Quartet, Messrs. Abas, Wolski, Verney and Penha were superb, playing with the utmost perfection of style and finish. They were equally happy in the Lento from Debussy's Quartet wherein they evoked an atmosphere that was colorful and very beautiful. It was read with a penetrating regard for tonal beauty and for clarity of line and rhythm. As a matter of fact the performance of each work maintained the high standards that the Abas String Quartet has set in the past. This organization was presented by Alice Seckels.

One of the most distinguished of women violinists, Lea Luboshutz, gave a recital in Scottish Rite Hall in the Wolfsohn Artists Series and was greeted by a large and extremely friendly audience. The arrangement of the program and its interpretation were admirable, revealing all the artistic qualities of the player and her intelligent grasp of the music. Mme. Luboshutz is a splendid technician; her tone is of a beautiful quality and there is a virility and strength about her playing as well as a profound but well controlled emotional quality that is possessed by few violin virtuosos of the fair sex. Madame Luboshutz' numbers consisted of the Corelli-Auer La Folia, Saint-Saens' Concerto in B minor, Chausson's Poeme, Kreisler's Recitative and Scherzo-Caprice and the Tschaikowsky-Auer Air de Lensky.

Hermann Genss, San Francisco composer, was honored recently with a production of his Overture to a Tragedy, at a San Francisco Orchestra concert, conducted by Alfred Hertz. The audience gave Mr. Genss an ovation. Redfern Mason, critic of the Examiner, wrote this estimate: "The work is picturesque, full of feeling, and the scoring is rich in color. The overture is indeed a well written composition; its themes are melodious and their treatment scholarly without being pedantic."

The fifth and last concert of the Municipal Symphony Series given in the Exposition Auditorium by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, provided a program for about 9,000 music lovers that was genuinely popular in vein. The diversified musical menu started off with Goldmark's Overture, In Springtime, which was brilliantly played, and it is not exaggerating to assert that it met with unqualified success. Hertz' evident feeling for the Andante from Schubert's C major Symphony, Sibelius' symphonic poem, Finlandia, and Liszt's Hungarian Rhapsody, No. 1, was exhibited by the care which had clearly been lavished on their preparation. However, the principal item of interest was the playing of Mischa Elman, guest artist of the evening, who was heard in the Mendelssohn Concerto in E minor, for violin and orchestra. His playing was once again distinguished by tonal beauty, brilliance, exquisite phrasing, emotional appeal and incomparable elegance. His skill was faultless upon music that exacted and rewarded it. The audience listened with intent appreciation and applauded at every opportunity to indicate its obvious and personal esteem for Mr. Elman.

Music Lovers Help School Children Hear Opera

The happy idea realized in last Friday afternoon's performance of Wagner's great operatic masterpiece, Die Meistersinger, was conceived a year ago in the mind of Mrs. Lawrence E. Van Etten. She felt that there was a large element of music lovers among the pupils of the schools of New York and its environs who had little if any opportunity of hearing and seeing a grand opera given under the best possible conditions.

"Why not," she asked herself, "an opera performance for students, and sell as many tickets as possible to these eager, music-loving young people at prices within their reach—prices below those which the opera company is compelled to charge the public?"

Of course the opera chosen must be one commanding the highest respect as a work of art, and it must have as interpreters artists of the first rank. Many of these students were hearing an opera for the first time, and they had to be started right. The highest ideals must be established. This is why Mrs. Van Etten so wisely decided upon Die Meistersinger.

It was a big idea, and at first the undertaking seemed audacious. However, the initiator's optimism knew no such word as "fail", and she resolutely went to work to organize her campaign. Little by little she communicated her enthusiasm to others who saw to what a fine cultural work she was luring them. Money was needed to pay for the performance, and, as a certain number of seats would have to be taken by them at regular opera prices—to be given away as prizes in the schools—patrons of the Student Matinee had to be found who not only would contribute financially but practically as well. It is a pleasure to record that enough art-loving, public-spirited women came to the front to help cover all possible expenses and give sufficient impetus to the movement to ensure a triumphant outcome.

Mrs. Theodore Roosevelt, Jr. was proud to accept the chairmanship of the sponsors. The fine work of Isobel Lowman of the Music Week Association was seen in her contact with the New York City Public Schools and in handling the publicity. The sale of tickets also was materially promoted by Mrs. R. H. Bowden, president of P. S. A. of the District. Members and friends of the Woman's

Club of New Rochelle, where Mrs. Van Etten resides, gave generous assistance, especially through its Fine Arts Department, of which Mrs. Alfred W. Stone is chairman. Miss Kiegan of the Town Hall Club and League of Political Education, as well as Dr. Richard T. Ely, founder and director of that admirable institution, were exceedingly helpful.

Mrs. Van Etten wishes to express her grateful appreciation for their tireless assistance, to all members of the committee, sponsors, executive committee and committee of cooperation. Now that she has "started something" it is her hope and the hope of each and all to whom she has communicated her spirit of enthusiasm, to continue on the path that was broken last Friday, and that another student matinee will be forthcoming next year.

She and they ask: "Why not do it again—and yet again?" "And why not?"

It is for the art-loving lovers of their fellow beings in New York and the suburbs to answer. The more the easier. A few dollars from here and a few from there, and the thing is done.

If it is worth doing at all, it is worth doing well. Such an investment pays incalculable dividends. Successful here, Mrs. Van Etten's idea may be adopted in other big cities. Certainly it should be an annual event in New York.

So help it along and watch it grow.

W. J. G.

Minnie Hauk Remembers Myrna Sharlow

When the will of the great American prima donna, Minnie Hauk, was opened recently at Lucerne, where she died, it was discovered that among the beneficiaries was the American soprano, Myrna Sharlow. She and her husband, Captain Edward B. Hitchcock, were great friends of the old opera singer, and Captain Hitchcock edited her memoirs printed several years ago in London.

One of the gifts to Myrna Sharlow of especial musical value and interest, was Minnie Hauk's own score of Romeo et Juliette, with the dedication as penned by Gounod. Minnie Hauk created the role of Juliette, and it was one of her greatest successes, although the part always associated with her name is Carmen, which she sang more than five hundred times, in several languages, all over the world.

Minnie Hauk was born an American, but made her career mainly in Europe, where she was considered the foremost soprano of her day. She died an Austrian subject, as the widow of the late Baron von Hesse-Wartegg. At her earnest solicitation he took out his first papers to become an American citizen, but died before he completed his naturalization.

Minnie Hauk lived in Tribeschen, the villa in the outskirts of Lucerne where Wagner spent his exile and did some of his most important writing. Many of her valuable souvenirs had been sold during the ensuing years of poverty and illness. But Minnie Hauk remembered her good friends in America with what was left of her former grandeur, and her souvenirs will be prized.

Bach Festival Announcements

The twenty-third Bach Festival, Dr. J. Fred Wolle, conductor, will be held in the Packer Memorial Church, Lehigh University, Bethlehem, Pa., on May 10 and May 11.

The St. Matthew Passion will be rendered on the afternoon and evening of May 10, with the following soloists: Ernestine Hohl Eberhard, Elsie M. McDowell, Elizabeth Pollock and Mrs. Robert Barron, sopranos; Grace Divine and Hilda E. Neff, contraltos; Arthur Kraft, tenor, and Charles Trowbridge, David Hottel, Robert Fenstermacher, Howard J. Wiegner, Arthur V. Ward, Richard DeGray and Robert M. Crawford, basses. In the rendition of this music, the choir, consisting of three hundred voices, will be assisted by members of the Philadelphia Orchestra and a Young People's Chorus. The Mass in B minor will be presented the next day.

This year will mark the 200th anniversary of the composition and first performance of the St. Matthew Passion, as also the 100th anniversary of the revival of it by Mendelssohn, after a century of neglect. This also will be the fifth complete rendition of the Passion, and the twenty-third of the Mass, by the Bach Choir.

As in former years, the Moravin Trombone Choir will render chorales from the tower of the Packer Memorial Church, for half an hour prior to each session.

The committee announces that, due to the increased demand for tickets from both guarantors and the public, all tickets for the festival have already been sold.

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Tenor

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Metropolitan Opera

(Continued from page 7)

ance was so strikingly remarkable that, actually, even in this complex plot, one had no need of a libretto to follow the story. Even without understanding a word of the Italian text, the pantomime, the action, the facial and verbal expression, were so clear that the meaning of the whole might be arrived at accurately enough.

Mr. Johnson was most ably seconded by Maria Mueller who proved herself to have unusual dramatic powers. She gave altogether a forceful portrayal of the role of Mariola, arriving at her effects without exaggeration and by legitimate means. The opera depends largely upon the interpretations of these two leading roles, and Mr. Johnson and Miss Mueller were masterly in their handling of them.

Others in the cast of outstanding interest were: Everett Marshall (A Gentleman) in a very brief passage in the first act; Angelo Bada (Frate Simone); Julia Claussen (A Mother); and Ezio Pinza (The Podesta). There are twenty-seven characters in the cast, for which reason it is not possible to mention all of the interpreters, and it is certain that some of these added materially to the excellent production of the work, but the libretto is too complex for memory to recall all of the appearances, and the house, as is quite proper, is dark during performances, so that the libretto cannot be read. Be it said that the work of these minor characters was so excellent that one feels it could hardly have been improved upon.

The conductor was Tullio Serafin, and to him is undoubtedly due whatever success the opera had. He held things together with a master hand and brought out whatever beauties there are in the score. He also gave the work the rapid dramatic tempo that is necessary to it, and rendered it possible for the artists on the stage to recite their lines with the dramatic vigor that made them live.

If one is to judge this opera as music drama, it is undoubtedly a great work. The problem of the music drama versus opera, and melody versus sound or noise, has been discussed above and might profitably be the subject of a much longer discussion. For the present it remains to be stated that it has been a long time since the Metropolitan has put on so striking a novelty as *Fra Gherardo*, and the Metropolitan management is to be congratulated upon its inclusion in the repertory, and upon the magnificence of the production.

RIGOLETTO, MARCH 18

Marion Talley made her reappearance at the Metropolitan this season on Monday evening, as Gilda in *Rigoletto*, the opera in which she made her sensational debut several years ago. Since then the young diva has broadened in her art, and the voice, naturally of a lovely quality, has become especially rich and warm in the lower register. Her coloratura was clean-cut and brilliant and at no time did technical difficulties cause her to wander from the pitch. The *Cara Nome*, extremely well sung, brought her most enthusiastic recognition. The duet with de Luca also brought down the house. It is always refreshing to see Miss Talley in all her youth and slender charm. Giuseppe de Luca, *Rigoletto*, sang well, as did Lauri-Volpi as the Duke, who is singing better this season than ever before. There is a fullness and spontaneity about his work that finds its mark with the audience. Marion Telva reappeared as Maddalena, a role which reveals admirably the richness and resonance of her voice. *Bellezza* conducted.

TRISTAN AND ISOLDE, MARCH 20 (MATINEE)

A new *Tristan* was heard at the Metropolitan on Wednesday afternoon when Lauritz Melchior sang the part for the first time in this country. Wednesday was also the Danish tenor's thirty-ninth birthday. His voice is well adapted to the exacting part and he achieved one of the most notable successes he has ever had in New York. His portrayal was warm and vivid and his tone production, especially in the middle register when singing piano, was of a rare beauty. The distinguished tenor had a wonderful partner in Gertrude Kappel, who was in exceptionally good voice. She sang gloriously, compassing the entire gamut of tenderness and passion. Her acting, too, was very impressive, plastic and mobile.

There were three Americans in the cast—Julia Claussen as Brangaene, Clarence Whitehill as Kurvenal and George Meader as the Shepherd. Mme. Claussen's acting was superb and she sang with great dramatic intensity and expressiveness. Whitehill was a noble Kurvenal both vocally and histrionically. The small role of the Shepherd was so admirably sung by George Meader that it made one wish to hear him in more important parts than have hitherto been given him at the Metropolitan. Bohnen, as King Marke, was not in the best of form, vocally, but he made an impressive monarch. The smaller parts of Melot, the Steersman and the sailor's voice were taken by Erhold Gabor, Louis D'Angelo and Max Bloch.

It was all in all an exceptionally fine performance, one of the best of *Tristan* that the Metropolitan has ever witnessed. Artur Bodanzky worked wonders with the orchestra.

FAUST, MARCH 20.

The season's final *Faust*, with Chaliapin took place at the Metropolitan on Wednesday evening, March 20. Lawrence Tibbett, singing Valentin did some of the most beautiful singing of the evening, while Lauri-Volpi, the *Faust*, sang with great tonal polish and abandon. Mary Lewis, as Marguerite, according to the *Herald-Tribune* "pleased the eye better than the ear." Others in the cast included James Wolfe, Ellen Dalossy and Henriette Wakefield, with Hasselmanns conducting. It was at least an interesting performance.

ANDREA CHENIER, MARCH 22

Giordano's *Andrea Chenier* has long been relegated by the critical fraternity to a place among the superannuated art works that no longer measure up to present day standards. With it, in the oblivion assigned to it by the musical savants, are such operas as *Mignon*, *Bohemian Girl*, *Massanillo*, *Norma*, *La Gioconda* and the works of Mendelssohn. But for some reason the ultimate decision as to the worth

of a work of art seems to rest with the untaught public, and for some reason of their own the laity of 1929 seem to derive as much pleasure from these despised favorites of yesteryear as did the laity of half a century ago.

Poor old *Andrea Chenier* sued for public favor at the Metropolitan on Friday night, and he got it, as usual, in unstinted measure. The full house was tensely alert to all the "luridly dramatic" incidents of the French revolutionary plot, and its heart strings vibrated to the "sung out" melodies of Giordano—just as it is always the case. Modernistic opera composer please note!

The cast was the familiar one at the Metropolitan. Florence Easton, as Madeleine sang and acted with her wonted appeal, Lauri-Volpi intoned and portrayed the luckless poet-lover in the manner of the fine artist that he is, Ina Bouraskaya was a noble countess and Giuseppe Danise a convincing Gerard. Tullio Serafin and the orchestra made the writer of this review wish that some of our present day composers might condescend to give the operatic world another *Chenier*.

MIGNON, MARCH 23 (MATINEE)

Marion Talley made her second appearance of the current season at the opera house as Philine in *Mignon* on Saturday afternoon. In this role, as she did in *Rigoletto* earlier in the week, Miss Talley revealed a marked progress and sang with a brilliancy and purity of tone that won her instant recognition from the capacity audience. There were poise and spontaneity in all she did; technically she was most commendable. Lucrezia Bori, in the title role, was as charming as ever. She was in fine voice and her delineation offered much to delight. Mme. Bori, a most dependable artist, always may be counted upon for a musical treat. Whatever she sings, she gives of her best. Gigli, too, seemed in happy spirits and completed the distinguished trio. He sang with beauty, purity and depth of tone, scoring very high with his listeners. The rest of the cast was adequate with Mr. Hasselmanns giving the melodious score a worthy reading.

DER FREISCHÜTZ, MARCH 23

Maria Mueller (Agathe) and Editha Fleischer (Aennchen) gave great pleasure in both their singing and acting in the favorite German opera, *Der Freischütz*, so full of sentiment, melodies, and out-of-doors. Their arias in Act III were marked by poise and perfect tone in Miss Mueller's case, and with brilliant coloratura and sprightliness in Miss Fleischer; both ladies received numerous recalls, immediately following their arias. Previous to this, their duet was charmingly done, their perfect sureness and stage-action being marked. Of course big Bohnen made his Caspar notable, both in singing and acting; his spontaneous solo-dance, with all manner of gyrations, in Act I, was liked, and when needed he sang with dramatic force. Mr. Schuetzenzendorf sang with dignity, and Chief Ranger D'Angelo did well. As to Laubenthal as Max, he carried himself with naturalness, and looked and sang well as the young hunter. The *Wreath Song* by the three bridesmaids was beautifully done by Charlotte Ryan, Dorothea Flexner and Philine Falco, William Gustafson (Hermit), James Wolfe (Ranger) and Arnold Gabor (Samiel) being impressive. Half a dozen recalls for the principals after Act I, with applause for the extraordinary Wolf's Glen setting, and continued greetings for Conductor Bodanzky, marked the opera; the ballet was also well done, to Weber's well-known invitation to the Dance.

Foreign News in Brief

RICHARD STRAUSS TO CONDUCT AT MUNICH FESTIVAL

MUNICH.—Richard Strauss has been engaged to conduct at the coming Munich Festival. Other conductors include Hans Knappertsbusch, Leo Blech (from the Berlin Staatsoper), Paul Schmitz, and Karl Elmendorff who in recent years has also conducted at Bayreuth. N.

FRIEDA KLING'S NEW SUCCESSES

GRÄZ (Austria).—One of the most prominent members of the Graz Municipal Opera, recently reopened after an interval of two seasons, is Frieda Kling, American contralto. Her most notable successes here have been in *Ortrud* in *Lohengrin*, *Herodias* in *Salome*, *Ammeris* in *Aida* and the *Stepmother* in Janacek's *Jenufa*. The press praises her big dramatic contralto, her splendid stage appearance and her powerful acting. Miss Kling has received several flattering offers for guest appearances at Vienna, Munich and throughout Germany. P.

THE FAMILY TRADITION

VIENNA.—Erwin Straus, son of Oscar Straus, famous Viennese operetta composer, has just come out with the first music of his own writing—a number of clever songs incorporated in a current Viennese Revue. Young Straus is said to have finished an operetta on the book of a Parisian librettist, which is soon to be produced in the French capital. P. B.

A THIRD ERL KING MANUSCRIPT BY SCHUBERT

BERLIN.—An authentic Schubert manuscript of a third setting for the Erl King, which is said to differ considerably from the two already known, was expected to be the center of interest at the recent display of musicians' autographs here. The collection, which was shown by the antiquarian, Liepmannsohn, also included the manuscript of Chopin's *Polonaise*, op. 53, the *Duetto*, No. 3, from *Titus*, by Mozart, as well as a letter from the twenty-eight-year-old Mozart to his father. T.

BUDAPEST TO HAVE KARL GOLDMARK ROOM

BERLIN.—After long negotiations with Karl Goldmark's heirs, it has been agreed that the Hungarian Landesmusikschule in Budapest is to have the composer's complete opera manuscripts, his piano, pictures, letters and other documents. A special Goldmark Room is to be opened in the school, on May 30, next, which is the hundredth anniversary of Goldmark's birth and which will be celebrated throughout Hungary. T.

News Flashes

McCormack to Tour Italy in Concert

Word comes from Rome that John McCormack has been offered a series of ten concerts to be sung throughout Italy during the fall of 1931, after the close of his next American tour which takes place during the season of 1929-30. This is an unusual offer, as song recitals are not popular in Italy as a rule, and this will be the first time a tour of this kind has ever been given in that country.

Shavitch Wins Berlin

(By special cablegram to the Musical Courier)

Berlin, March 22.—The Berlin Symphony Orchestra concerts under Shavitch have assumed a distinctive character. Programs of high interest interpreted in masterly manner have won respect and enthusiastic admiration for Shavitch. It is no small victory to have become a star in this conductorial capital. Last night's ovations after Mahler's Fourth Symphony were unprecedented. The program included works of Malipiero, Ravel and Strauss. L.

Raisa and Rimini Sailing

(By special telegram to the Musical Courier)

Chicago, March 27.—Raisa and Rimini will sail on March 30 on the S. S. Vulcania of the Cosulich Lines for Naples, where both are to appear in opera. Raisa will sing *Norma* and Rimini will sing *Scarpia* in *Tosca*. Both will sail for Southampton in May and will appear at the Colon, Buenos Aires. They return to Chicago for the opera season next November. R. D.

New Opera Company Formed

The artistic personnel of the newly formed French-Italian Opera Company has been recruited from among the best available artists who are not under contract either with the Metropolitan or the Chicago opera companies. Hope Hampton, who recently made her debut in *Manon* and *La Bohème* in Philadelphia, has been engaged to sing these operas on tour. Ralph Errolie, formerly of the Metropolitan; Dorlini Drollet, lyric tenor, well known in Europe; Alfredo Gandolfi, formerly with the Chicago Civic Opera Company; Joseph Royer, of the Boston Opera Company, and Alfredo Valenti, formerly of Covent Garden, are among the members of the cast. F. Guerrieri, veteran opera conductor, is the musical director.

The artist direction of the French-Italian Opera Company is in the hands of George De Feo, well known in operatic circles. The business and publicity manager, in charge of the booking and promotion, is S. L. Debalta.

Before starting on an extensive tour of twenty-five weeks, in the fall, the French-Italian Opera Company will "break in" at Atlantic City on March 30, 31 and April 1. Lancaster, Reading, Wilmington and New Haven will complete the trial tour this season.



FRANCES NASH,

American pianist now concertizing in Europe, has been engaged by Mengelberg for an appearance with the orchestra at The Hague on August 11. Meanwhile Miss Nash is busy with concert engagements, which included an appearance with the Berlin Philharmonic on March 27. On April 13 she will appear with the Padercloup Orchestra in Paris. Miss Nash will return to this country early in October for the season 1929-30.

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NEW YORK MARCH 28, 1929 No. 2555

Beginning with the first issue in April the
MUSICAL COURIER will be dated Saturdays
instead of Thursdays as heretofore.

One can learn everything in a trade, but never in an art.

Fra Gherardo is to be heard in Berlin soon. However, the German capital always has its good beer.

Psychiatrists argue that man needs only four hours of sleep nightly. Occasionally the famous tired business gentleman gets it at an evening performance of Meistersinger or Götterdämmerung.

Those persons who take phonographs into the heart of Africa usually play jazz for the natives, thereby forcing the revision of the poet's line, that "music hath charms to soothe a savage breast."

Three-quarters of all crimes can be traced to laziness, says a psychologist of Chicago. Correct. Some of the most heinous modern music occurred because its composers would not study enough.

Alexander Melville, composer of some of Sir Harry Lauder's greatest song hits, died a few days ago in Glasgow in dire poverty. He made plenty of money, but spent it lavishly—just like Sir Harry(?)

Terence said, "You believe that easily which you hope for earnestly." Not always. We hope that the Metropolitan will not dig out any more "novelties" as bad as the four heard there this season, but we do not believe it.

An exchange says: "Handel's Messiah was broadcast at the Roxy Theater studio last Sunday." To the disinterested observer it would seem that the masterpiece has been broadcast ever since its first hearing in Dublin, April 13, 1742.

The appearance of the Royal Belgian Symphonic Band at the Metropolitan Opera House last week was an important feature of our present season. This military organization, playing in uniform, made an attractive picture on the stage, all the more so because it is so rare that uniforms are seen now-a-days, and the music that they performed, the interesting and unusual quality of the playing, and the excellence of the interpretations, were in every way artistic. The band left immediately after the con-

cert for an extended tour of the United States and Canada, and the best wishes of American music lovers will go with these visitors from a foreign shore.

In the Morning Telegraph of March 23 we read with great hope the caption, "Critics Go On Trial." Sad to relate, however, nothing of that sort happens in the article.

Everybody is getting divorced from everybody else, but Toscanini remains married to Haydn's Clock Symphony. It was on his Philharmonic program again this week.

The New York Sun says that, "to find out if you are just as young as you used to be, answer honestly whether the first hurdy-gurdy of Spring means music or just another annoyance." If that is a fair test, then some of us with ears sensitive and souls responsive always have been old.

It is not an inferiority complex that makes some men play the piccolo, any more than it is megalomania which induces others to devote themselves to the tuba. But perhaps we are wrong and those are the reasons which determine the choice. At any rate we can think of no other explanation just now.

The widow of Johann Strauss objects to having his waltzes jazzed, but her complaints seem misplaced. Strauss will not be harmed by the jazzists, any more than Schubert and other great composers have suffered from the same cause. The Blue Danube waltz still is liked best exactly as Strauss wrote it.

It took a great many years for the Spaniards to learn how to write Spanish music. And their teachers were foreigners, such as Bizet, Lalo, Moszkowski, Chabrier, et al. The home product was pretty poor stuff, puerile in theme and harmony and monotonously similar in rhythm. But, profiting by the example of their foreign teachers, Spanish musicians began to make more serious efforts in the field of composition, with the result that Spain can now boast of an array of composers of whom she can be proud. There come to mind the names of Soldoni, Eslava, Pedrell, Sarasate, Albeniz, Granados, Laparra, De Falla, Arbos, and Manen.

Dr. Shapley, astronomer and director of Harvard College Observatory, declares that the great need of the world today is genius. Well, in America we invent everything, so why not invent a new crop of genius? Our great mass producers could turn it out and distribute it, and our great financiers could put it on the stock market. By the way, according to Armand Tokatyan, tenor at the Metropolitan, Armenia soon is to have a National Conservatory and Opera. Maybe America could do the same if we were not so busy with what President Hoover calls our "noble experiment." At present our Treasury is spending millions for abolishing thirst, and not one cent for stimulating hunger for music.

Perhaps one should rejoice that the Metropolitan Opera House is to give at least one actual novelty of more or less modern facture during its next season. This, according to the announcement made on Sunday by General Manager Giulio Gatti-Casazza, is Sadko, a lyric legend in three acts and seven scenes, by Nikolas Rimsky-Korsakoff. A footnote to Mr. Gatti's typewritten proclamation says: "The cast for the various operas will be announced later, but Mr. Gatti-Casazza begs the press not to make any speculations so as not to cause any embarrassment." But some of the dailies have announced, apparently with some authority, that Jeritza will be The Girl of the Golden West. Where, by the way, are the American composers in the Metropolitan repertoire for next season?

The flourishing town of Amarillo, Tex., is all "het up" over a controversy between members of the Amarillo music clubs and Gene Howe, a local editor, who several months ago had the hardihood to ascribe the possession of a swelled head to Col. Lindbergh for flying over the town without coming down to say hello. The Chicago Civic Opera Company recently honored (or thought it was honoring) the town whose name suggests a South American insectivorous animal with a performance of Thais, Mary Garden singing the title role. The editor mercilessly chided the performance and alluded to Mary as being in a tottering state, due to old age. To which ungallant aspersion the diva responded: "I'm used to such things, and you may tell him that when he's tottering I'll still be singing."

An Argument

An interesting argument has arisen among some musicians and music lovers. It is not especially important how the argument started, for such things start, sometimes, like an avalanche, from the drop of a single pebble, and in the case of arguments they last until everybody gets tired and things get to going around in a circle like a dog chasing his tail.

This argument has two distinct sides. One side affirms that America can only become genuinely musical through the medium of opera, this having been the case in nearly all European countries, where certainly there is far more opera than symphony, chamber music, or recital. The other side says that this not only is not a fact, but would be regrettable if it were a fact, since Americans have proved up to the present time to have greater interest in symphony, chamber music and recital than in the distinctly lower form of music—opera.

This side argues that America is not operatically inclined, and never will be, and that it matters very little in the sum total of spiritual advancement whether America ever has opera or not. The other side argues that the public will never get into a genuine habit of attendance of musical affairs until it gets opera houses in all of its small cities, just as Europe has opera houses in its small cities, and when opera attendance gets to be a regular part of life and a universal habit.

This side also argues that America will never have its own artists in sufficient number to create so many opera companies until it gets the opera companies to train the artists—which sounds like a contradiction, but of course means that the opera houses should be organized here with foreign artists and that the American artists would gradually take their place as their training becomes complete.

The other side argues that there is already plenty of training ground in America for artists with the companies which give more or less occasional performances in various cities and sections of the country, with the permanent operas in Chicago and New York, and with the permanent San Carlo company.

The other side argues that the sort of training that artists need is the sort of routine work that they get in European opera houses where there is a vast repertoire such as is only found here in New York and Chicago, and where the opera seasons are long and the young artist has an extraordinarily wide opportunity for public appearances and small roles so that whatever talent there is will emerge, and where these students are more or less guided by daily contact with experienced artists.

This is not an argument for study abroad, but an argument for the persuasion, if possible, of wealthy art patrons in every part of America to organize permanent opera companies like those of New York and Chicago. One side of the argument insists that it is a shameful thing that so rich a country as America has not its permanent opera companies, whereas Europe succeeds in maintaining them. The other side argues that the American public would not attend opera even if it were given to them, to which the reply is that no one knows what the American public might do in the face of permanent opera, and believes that this can only be judged from, say, the Metropolitan Opera House, which is, throughout its long season, filled night after night.

This is an interesting argument. Certainly it would be a wonderful thing if the rich people of America would see fit to support opera companies in every city of any size, and give the people of those cities long seasons.

It would be interesting to know whether readers of the Musical Courier believe that in such a case the opera performances would receive satisfactory attendance—perhaps not at first but ultimately. In other words is it possible that, in moving from Europe, the American public has lost its taste for opera? Is America still so overwhelmingly Anglo-Saxon in its ideals that it turns thumbs down to this branch of art as does England?

Interviewed on her recent arrival in Paris, Ganna Walska said, among other things: "The American musical reviews and operettas are much better than anything in Europe, but the United States is still behind the old world in the field of drama."

Variations

By the Editor-in-Chief

Parsifal figures twice on this week's Metropolitan Opera bills. The company performed it in Philadelphia last Tuesday afternoon, and it is scheduled for a New York hearing tomorrow afternoon.

On both occasions Parsifal finds itself in strange company, the Philadelphia evening program having been Lucia, and the New York nocturnal production presenting *Madam Butterfly*.

Parsifal was first heard as an opera outside of Bayreuth, in New York, twenty-five years ago. The Metropolitan will have given the work eighty-four times after the current Good Friday matinee—twenty-five during the Conried regime, and fifty-nine under the managerial flag of Gatti-Casazza.

There was much controversial fuss over the first Parsifal production in New York, for Conried practically filched it from Bayreuth against the wishes of the widow, son, and daughters of Wagner. It was the testamentary request of the composer that Parsifal be heard exclusively at Bayreuth. The non-copy-righting of Parsifal in America and its expiration of copyright in Germany, resulted in making the work free for all, and Conried's example was followed quickly by some of the European opera houses. Most of them, on the other hand, refused to be "vandals." A large faction in America felt that Wagner's desire should be respected, and another group insisted that Parsifal was too "sacred" for inclusion in the ordinary operatic repertoire.

The notion about the sanctity of the work is fairly well exploded now. It never has become a popular piece, and fails to draw crowded houses either in this country or abroad.

At the height of the discussion here, during the early Conried productions, the late Colonel Henry W. Savage formed a company to take Parsifal on tour and his organization sang it in English in many American cities, without, however, succeeding in making our sensible public regard the Wagner opus as at all "sacred" or as anything else than an opera bidding for box office support in the routinized and regular way.

Aside from its impious travesties of the Grail legend and the Magdalen story, Parsifal is about as sacred as Aida or Thais, in both of which some of the characters are priests.

Much has been written about the effort of Ildebrando Pizzetti, in his *Fra Gherardo*, to reestablish the vitality of the text in opera, to subordinate mere melody to minor importance, and to build in a modern spirit upon the innovations of Monteverde, Gluck, and Wagner.

Pizzetti succeeded, and in his very success is embodied his failure. The sad truth seems to be that all attempts to exalt the words above the music in opera, are purely academic, and have no value, or even need. The idea bears theoretical sense but loses significance in its application.

Ironically enough, the few excerpts that survive of Monteverde's output, the familiar parts of Gluck's works, and all of Wagner's, are held in esteem because of their music and not because of their words. Most musicians know nothing at all of Monteverde's texts, and very little of Gluck's and Wagner's.

In opera no good text ever has made poor music live. On the other hand, many puerile librettos remain in the repertoire because of their music. Who cares for the texts in *Norma*, *Lucia*, *Barber of Seville*, *William Tell*, *Freischütz*, *Oberon*, *Don Giovanni*, *Magic Flute*, *Marriage of Figaro*, *Traviata*, *Rigoletto*, *Mignon*, *Faust*, *Huguenots*? Some of their stories are good, but the words for the most part are balderdash, and the composers concerned themselves not in the least with the question of creating song-speech, musical syllables, tonal inflections, and the like.

Even those great creators who endeavored for a while to make their music a science, like Gluck, Weber, Wagner and Strauss, ended by practising it as an art. They were swept away by their own genius for lyrical, passionate, and dramatic expression through music without the aid of the word. When they conceived melody they broke away from all verbal shackles and made the text and even the story wait upon the line and curve of their music.

When all is said and done the union between music and words is a forced one. No great lines ever were enhanced by a tonal setting; no great music ever was heightened in effect by an accompanying text. Millions of persons know the *O*, *Paradiso*, *Celeste Aida*, *Salve dimora*, *Ah, fors e lui*, *La donna e mobile*. Song to the Evening Star. *Dich Theure*

Halle, *Preislied*, *Wotan's Farewell*, and *Liebestod*. How many persons know the texts to those pieces of music?

Opera has survived almost solely through melody, and when it is lacking neglect and oblivion follow, no matter how rational the librettist's wording and construction or how scientific the composer's vocal writing and orchestral workmanship.

If *Fra Gherardo* and *The Sunken Bell* are the best operas that modern Italy can bring forth, then the future operatic glory of that land must rest entirely upon its past achievements.

Germany is in a similar plight. Johnny Strikes Up the Band represents a sorry and sordid climax with which to crown the operatic heritage handed down by its great masters of the lyric stage.

Oscar Ziegler, pianist, announces a recital here for April 5, at which, according to his advertising poster on the outside of Carnegie Hall, he will play four groups of pieces, subtitled as follows:

"For the tired business man."

"For the tired critic."

"For the musical left."

"For the music lover."

Group I has some Liszt and Schumann; group II is Schönberg; group III contains Bach, Galuppi, etc., and the final group is Beethoven's sonata, opus 109, and Chopin's *Fantasia*.

It is difficult to agree with the Ziegler classifications.

Another wallposter on the Carnegie building calls Walter Gieseking, "The World's Greatest Pianist." What is that?

As a matter of fact, there probably is no such thing, for intelligent music lovers refuse to accept the designation, whether applied to Gieseking or any other pianist.

It is safe to assume that even if his warmest admirers were to call Gieseking "the world's greatest pianist," that true artist would not so allude to himself, or even agree with the estimate. In the days of Liszt, Thalberg, Chopin, Mendelssohn, and Rubinstein, there was a wide difference of critical opinion as to which was the greatest. Before that period, Moscheles, Hummel, and Meyerbeer were in rivalry, the followers of each claiming supremacy for their champion.

Liszt had a heaven high opinion of Chopin's touch, and said of Thalberg that he was "the only pianist who possesses a violin tone."

In later generations the admiration of piano devotees shifted to D'Albert, Tausig, Rosenthal, Reisenauer, Borwick, Sauer, Paderewski, Hofmann, Godowsky, Busoni, Friedberg, Gabrilowitsch, Joseffy, Lhevinne, Schelling, Carreño, Friedman, De Pachmann, Von Bülow, Bauer, Schnabel, Dohnanyi, Powell, and a host of other remarkable players. Who shall point at any one of them, however, and say: "There is the greatest?"

Landowska shines in ancient music; Gieseking has no superior as an exponent of modern works (which in no way belittles his ability in the older repertoire); Paderewski and De Pachmann never have been excelled in some of the Chopin pages; Hofmann and Rosenthal touch the heights in Liszt (to say nothing of some other composers); Gabrilowitsch's record with the Schumann and Brahms concertos is a golden legend; also Bauer's; Schnabel, Busoni, and Von Bülow make one think of memorable Beethoven readings; Harold Samuels stands out as a Bach interpreter; so did Busoni; Horwitz aroused a furore with the Tchaikowsky B flat minor concerto; Levitzki has made Liszt's sixth rhapsody almost his own; Copeland stands second to none in the latest French and Spanish music for the piano, with Tiomkin as a coming rival; Godowsky is sui generis in his own domain, represented chiefly by his transcriptions, adaptations, and arrangements, which mark the only real advance in piano technic since its modernization by Liszt. And so the list might be continued to embrace the name of nearly every famous exponent of the keyboard and its music.

If there is a "greatest" pianist, does it mean that he is greatest at all times, in everything?

Suppose, for instance, that X. plays Chopin's *Ballades* better than Y.; that Y. plays Brahms' *Paganini variations* better than X.; and that Z. plays

Schumann's *Symphonic Etudes* better than either X. or Y.?

Or again, that Z. plays Beethoven's opus 111 better than Y.; that Y. plays Liszt's E flat concerto better than Z.; and that X. plays Bach's *Chromatic Fantasy* and *Fugue* better than either Y. or Z.?

And, finally, that of the three, Y. has the richest tone; Z. the best technic; and X. the warmest temperament?

Which of the three would be greatest, and why? And who would determine the question? I have heard most of the renowned pianists pick flaws in the performances of their equally celebrated colleagues.

If all the living stars of the keyboard were to assemble in convention for the avowed purpose of naming the greatest pianist, the vote probably would fall to a dead one, no doubt to Franz Liszt.

The oldest ship in the world is said to be the barque *Constance*, built in 1723 and now in use as a training ship at Copenhagen. One cannot get rid of the suspicion, however, that the ancient vessel is brought to the Metropolitan Opera House for the performances there of *Tristan* and *Isolde*.

And speaking of *Tristan*, Lauritz Melchior, the tenor, who sang the role here last week, has appeared in it only four times in his entire career. Complimented on his recent performance of the part at the Metropolitan, Melchior said: "Of course I know the notes and the action, but it will take me a long while to coordinate them properly and to penetrate all the musical meaning and the psychological reactions of *Tristan*. I hope some day to perfect myself and to do a performance that will be truly in the spirit of Wagner." Meanwhile, Melchior seems to be in the spirit of modesty, which is in itself a rare achievement for a successful operatic tenor.

A recent contest held by radio station WCCO of Minneapolis for the best definition of jazz music brought the following replies:

"The flappers' lullaby."

"The loose chain on the tire of life."

"Rhythm used by the imps of hades in their membership drive among mortals."

"Unbuttoned music."

"The true expression of the big city."

"A pig's squeal discarded by the packers."

"An inspiration of the younger generation to keep the older generation alive."

"A rhythmic scramble of knives and forks shaken frantically in a tin pan."

"Sixty per cent. static, 25 per cent. cat's meow, 8 per cent. insanity, 5 per cent. bunk and 2 per cent. music."

Italy is ready for war, says Mussolini. Just let anyone attack Verdi, Puccini, Dante, Gigli, Toscanini, Da Vinci, salami, or spaghetti.

Brother Henderson in *The Sun* of March 19: "Mr. Lauri-Volpi as the Duke (in *Rigoletto*) did some of the best singing he has ever done here." Brother Sanborn in the *Telegram* of March 19: "Lauri-Volpi made the wicked Duke the excuse for some of the loudest bawling that even he has indulged in here."

Who is this man calling himself King Boris, of Bulgaria? There is only one King Boris, and he reigns at the Metropolitan Opera House in the person of Feodor Chaliapin, as the hero of Moussorgsky's best known opera.

There still are persons who try to assign to music some of the nature of color, painting, odors, machinery, philosophy, and other alien arts, things, and manifestations. However, in spite of all such efforts, music maintains its aristocratic aloofness and continues to function simply and solely as tone. Music intrinsically never has been satisfactorily explained or even defined, except to say that it consists of vibrations. That is like declaring that life consists of chemical processes and that atoms and electrons make up matter.

Even some musicians are difficult to explain and define.

The real genius of criticism is to admit that some performer whom you admire personally, is not good; and to confess that some music which you do not like has surpassing merit.

While on scientific topics, let it be suggested to the Chicago University professor who is making a

study of temper in man, to observe those two touchy conductors, Stokowski and Toscanini, at the moment when they see concert latecomers trying to slink guiltily to their seats.

Fra Gherardo could not have been treated worse by the New York critics had an American composer written that opera.

It makes New Yorkers smile to see this in the Times of last Sunday: "Musical activities in Paris have for several years been dormant during the winter months, awaking only at the approach of spring." And even then, they open only one eye.

Siegfried O'Houlihan inquires sharply why this department said nothing on St. Patrick's Day about all the radio concerts that were given over the microphone.

LEONARD LIEBLING.

PUBLIC PERFORMANCE

The following decision, rendered in the District Court of the United States for the Western District of Missouri, Southwestern Division, is of interest to all musicians and of importance to composers and instrumentalists who have recorded music on any mechanical device or whose services are ever used in public performances:

MEMORANDUM OPINION

This is an action for an injunction and damages on account of alleged infringement of copyright to a musical production known as "RAMONA." The defendant, who has a restaurant in the town of Neosho, Missouri, having in his restaurant phonographic records containing this production, caused them to be reproduced for the entertainment of his customers, dining in his restaurant, and also that they might be heard by prospective purchasers of records, which, as a sideline to his principal business, he was engaged in selling. Such is the alleged infringement.

1. That the owner of a restaurant who without authority from the owner of the copyright produces a copyrighted musical production for the entertainment of his guests without other compensation than his general charge for food and service is nevertheless giving a "public performance for profit" and so infringing the copyright is settled law. *Victor Herbert, et al. vs. The Shanley Company, 242, U. S. 591.*

2. The defendant contends that a dealer in records of copyrighted musical productions may publicly play such records as a display of his wares to prospective purchasers. I think the contention is sound. The law undoubtedly by necessary implication authorizes the manufacture and sale of such records (the required royalties having been paid by the manufacturer to the owner of the copyright) and the right to show a thing which may be sold to those to whom it is sought to sell it is a necessary incident of the right to sell. The sale of the records means a profit to the dealer and in that sense when he plays it for purchasers he is playing it for a profit (for himself and for the owner of the copyright also) but that profit arises not from the public performance of the production (for which he gets nothing) but from the sale of the record. It is not a performance for profit within the meaning of the statute. So, if this defendant, as a dealer in records, played them only before prospective purchasers of records and for no other profit than that arising from their sale, to my mind there would be no infringement of copyright.

But the defendant here produced this musical piece called "Ramona" for a consideration other than his profits from sales of records, to-wit, the same consideration described in *Victor Herbert et al. vs. Shanley Company, supra*. His purpose was two-fold, partly legitimate, partly illegitimate.

A music dealer may play records, although of copyrighted productions, to customers in his store. He need not lead them one by one into a closet there to hear a record he is offering for sale. What he may not do is to charge admission to the store and so derive a profit from a performance as such. The defendant here is in this latter category in that he derived an additional profit other than from the sale of records from the increased prices he obtained by reason of entertainment furnished by him, for food sold and services rendered by him as a restaurant owner.

3. As to the damages to which plaintiffs are entitled the great weight of authority is that a minimum of \$250.00 must be allowed if there is any recovery at all.

Plaintiffs will be given a permanent injunction, damages in the amount of \$250.00, and an allowance for attorney's fees in the amount of \$100.00. A form of decree may be submitted for approval and entry.

(Signed) MERRIL E. OTIS,
District Judge.

March 16, 1929.

A SUCCESSFUL AMERICAN ABROAD

Anne Roselle, American soprano, gave a recital in Berlin on February 25 at the Salle Beethoven. She created a furore, and, after her last song, had to give eight encores and could have gone on indefinitely had not the proverbial unkind electrician put out the lights. The demand for her reappearance in that musical city has been so insistent that she will give another concert there in May.

Miss Roselle has made a place for herself in the music world through the individual artistry of which she is possessed; she has scaled the heights of glory through a patient and constant development, and has finally passed the acid test of the Adolf Weissman criticism and passed it with flying colors. He has called her the "first matchless Turandot of the Dres-

den State Opera," has denoted her high notes "radiantly bewitching," and frankly stated that her Berlin recital culminated "into a crescendo of applause."

We feel sure that Miss Roselle is very happy.

Tuning in With Europe

Musical Companion of Honor

Frederick Delius has been made a "Companion of Honor" by the King of England. For years Sir Thomas Beecham has importuned the government to confer upon the composer the higher honor of the Order of Merit; but the powers-that-be have decided otherwise. Elgar has the "O.M." Perhaps the order, consisting of only fourteen members at present, couldn't stand two musicians in its midst. Delius is regarded by many Englishmen as the greater of the two men. Nearly blind, and said to be in a very feeble condition, he lives at Grez-sur-Loing, near Paris, but occasionally is able to tune in to one of his works being broadcast from London. Here, at any rate, is something in favor of the radio.

Congratulations in Order

A lively octogenarian is Sir George Henschel, singer, composer and conductor, the heyday of whose career (he was conductor of the Boston Symphony Orchestra for a time) belongs to another era of musical history. The present scribe heard Henschel and his wife (who has been dead a quarter of a century) sing songs and duets at old Mendelssohn Hall in New York. When we told him about this in his London studio he refused to believe it, saying that we must have been brought there by our nurse. But it's true, nevertheless, and not nearly so wonderful as that Sir George should still be singing some Schubert songs as they should be sung. He was a friend of Wagner, who died forty-six years ago, and of Verdi, who was born two years before Waterloo. He began singing in 1860, and founded the London Symphony Orchestra in 1885.

Leading the World

According to recently issued figures Great Britain exported 12,040,452 phonograph records to 174 countries during the past year. On the basis of this and other figures the British phonograph industry now claims to "lead the world." Maybe it does: the question is, whither?

A Respite for Covent Garden

The fate of the Covent Garden Opera House, which the MUSICAL COURIER foreshadowed some months ago, has now dawned upon the London press. It is stated, however, that the sub-lease held by the present opera syndicate does not expire till January 1, 1931; hence there will be two more seasons before the house can be demolished. What will happen after that is on the laps of the gods.

Norma, and Rosa Ponselle

One of the last singers, by the way, who will be able to record a Covent Garden debut in their biographies is Rosa Ponselle. Mme. Ponselle comes to London for the first time this summer, and will sing the title role in the revival of Norma. The last Norma that London heard was Lilli Lehmann.

Unseen Opera

Thomas Hardy's Tess of the d'Urbervilles has been made into an opera libretto by Luigi Illica, and set to music by Baron Frederick d'Erlanger. It even had a premiere—by way of the unresisting ether.

Music in the Public—and "Public"—Schools

The public schools of "uncultured" America are, one by one, establishing symphony orchestras. The most famous and most exclusive Public School (with capitals) of England, namely Eton, has established a jazz band. There's nothing like "classic" tradition. . . .

Se non e vero

Here is a Jeritza story from Vienna, unvouched for but none the less amusing:

The director of the Vienna opera was sitting in a cafe with a famous critic. The director was in despair. "My dear Fritz," he said, "I am ruined. Tonight is the gala performance of Tosca, and yesterday Jeritza rang up to say that she had ague and a temperature of 101. I at once begged Lehmann to take the part, and this morning she telephoned to say that she had 'flu and a temperature of 102.' And now, and now . . ." The director wrung his hands. "The worst tragedy of all has happened. They both rung up within the last half-hour to say they both can sing." C. S.



ANDRÉ MESSAGER.

eminent French composer, who recently died at the age of seventy-six. In addition to holding the post of organist and choirmaster in a number of important French churches, Messager was appointed conductor of the Opera Comique in 1898; artistic director at Covent Garden from 1901-7; director and conductor of the Paris Grand Opera, 1908-14; in 1908 succeeded Marty as conductor of the Concerts du Conservatoire. He became an officer of the Legion of Honor in 1907. He wrote a number of important works, including operas, grand and light, a symphony, ballets and incidental music to several dramas.

OPERA "NOVELTIES" FOR 1929-30

General manager Giulio Gatti-Casazza announced yesterday that in the next season 1929-30 there will be included in the repertoire of the Metropolitan the following novelties and revivals: Sadko, lyric legend, by Rimsky-Korsakoff; Luisa Miller, by Verdi; Don Giovanni, by Mozart; Louise, by Charpentier; La Fanciulla del West (The Girl of the Golden West), by Puccini; L'Elisir D'Amore, by Donizetti; Fidelio, by Beethoven.

Of the foregoing list, only Sadko is an absolute novelty in New York. Luisa Miller was done several times here before 1900. The Girl of the Golden West had its Metropolitan premiere in 1910 (it has not been revived since 1914). The Elixir of Love absented itself from our local repertoire for the last nine years, and Louise for the last eight years.

Sadko will be welcome, and so will the revivals, all except The Girl of the Golden West. It had never been a success here or anywhere else and one speculates why it was found necessary to bring it back to our stage, unless for the purpose of giving some singer an additional role.

If Gatti-Casazza was unable to select more new operas for next winter, it is not his fault. He did his best for this season—and look at the result.

FOR THE T.B.M., THE T.C. AND THE M.L.S.

Oscar Ziegler announces a piano recital at Carnegie Hall on the evening of April 5 under the auspices of the New School for Social Research, and has arranged a program which should attract attention. It is divided into four sections as follows: (1) "For The Tired Business Man," (2) "For The Tired Critic," (3) "For The Musical Left," and (4) "For The Music Lover."

The tired business man is supposed to be interested in Liszt's Dream of Love and the same composer's Weeping and Lamenting, also Beethoven's Rage Over a Lost Penny. The tired critic must listen to Schönberg, Bach and Satie. The musical left is to find its entertainment in compositions aged in the wood, and the music lover will be subjected to a Beethoven sonata and a Chopin fantasia.

Presumably there will be pauses between these groups so that the tired business man may escape at the end of his penance (and go out and look for his lost penny), and the tired critic enter the hall and take his place—and so for the other two groups.

Musical Courier Forum

Centenaries

London, March 11, 1929

To the Musical Courier:

A music critic recently lamented the shortage of coming birthday and deathday centenaries of great musicians, and stated that after the death centenaries of Weber in 1926, Beethoven in 1927, and Schubert in 1928, we shall actually have to wait until the years 1947 and 1956, when the death centenaries of Mendelssohn and Schumann will be commemorated. That is, of course, absurd, for one need only go so far as the next decade, during which the birth and death centenaries of the following famous and illustrious musicians will occur: Anton Rubinstein (centenary of birth in 1929), Hans von Bülow (centenary of birth in 1930), Joseph Joachim (centenary of birth in 1931), Joseph Haydn (bi-centenary of birth in 1932), Muzio Clementi (centenary of death in 1932), Johannes Brahms (centenary of birth in 1933), Francois Adrien Boieldieu (centenary of death in 1934), Camille Saint-Saëns (centenary of death in 1935), Johann Nepomuk Hummel (centenary of death in 1937), Max Bruch (centenary of birth in 1938), Georges Bizet (centenary of birth in 1938), and Joseph Rheinberger (centenary of birth in 1939). (Signed) ALGERNON ASHTON.

I See That

Josef Stransky now is the most successful picture dealer among the conductors, active and retired.

Anton Rovinsky has founded the Old World Trio, to play works written before the time of Mozart.

Fabien Sevitzy, conductor of the Philadelphia Chamber String Sinfonietta, is a nephew of Serge Koussevitzky.

A musical paper publishes a caricature of Leonard Lieblich, and calls him "a genuine sceptic, one of the critical fraternity's celebrated raconteurs, and a person interested in many things beside music."

Armand Vecsey, the violinist and composer, has made a fortune in the sale of European plays as moving picture scenarios.

Titta Ruffo is said to have signed a \$350,000 contract to go into the sound movies.

Heifetz, Levitzki, and Tiomkin are excellent players of jazz on the piano.

Pitts Sanborn's new novel, *Prima Donna*, had unanimous critical approval, and is enjoying a large sale.

Critic Simonson, of the *Telegraph*, has shaved off his Machiavellian goatee.

Beginning with the first issue in April, the *MUSICAL COURIER* will be dated Saturdays instead of Thursdays as heretofore.

Frances Nash has been engaged by Mengelberg for an appearance with the Hague Orchestra on August 11.

Juan Pulido will give twenty-two concerts in Cuba.

Frantz Proschowski will start his last series of lectures this season on April 1.

Dartmouth College is offering a prize of \$1,000 for an adequate musical setting of Richard Hovey's poem, *Our Liege Lady*, Dartmouth.

Edward Collins is to hold a summer master class in piano at the Chicago Musical College.

The final concert of the Saint Cecilia Club will be held at the Waldorf-Astoria on April 3.

Helen Stanley will be under the Haensel & Jones management next season.

The following novelties and revivals have been announced for the Metropolitan for next season: Sadko, Luisa Miller, Don Giovanni, Louise, La Fanciulla del West (The Girl of the Golden West), L'Elisir d'Amore, and Fidelio.

"Music for the Tired Business Man" will be included on Oscar Zeigler's coming recital program.

Marie Sundelius did some "pinch hitting" recently in Toronto for an indisposed soprano and scored a big success.

Paul Althouse will sing two performances in the Hollywood Bowl this summer.

The various "talkies" are making big offers to prominent concert stars.

Ganna Walska's new perfume shop on Fifth Avenue is extremely modernistic.

At the dress rehearsal of Fra Gherardo last week, Billy Guard "sported" a St. Patrick's Day tie.

Ralph Angell will accompany San-Malo to Panama for a series of concerts.

John Bland's Easter music programs at Calvary M. E. Church should prove interesting.

Vera Curtis tried her luck at Monte Carlo—and won!

Anna Fitzu says she's "a regular singing teacher now."

Henry Hadley has some interesting things in view which will be announced soon.

Ethel Leginska is engaging artists for her opera in English company in Boston.

Grace Leslie finds time to prepare spaghetti dinners for her manager.

Charlotte Lund has learned children like certain operas.

Mary Mellich is singing again.

Tamaki Miura enjoys farming in New Jersey between concert appearances.

Betty Tillotson says New York needs a new concert hall.

Margaret Shotwell calls Gigli the perfect artist to tour with—he encourages his artists taking encores.

Rhea Silberta is musical director of the Hotel Ansonia.

Hour over the radio every other Friday evening.

Sol Hurok is going to give plenty of German opera on tour next season. There's a demand for it!

Yehudi Menuhin will play with the Philharmonic-Symphony in Berlin on April 12.

When the S. S. Deutschland sailed last Saturday, Sigrid Onegin, her husband and little son were aboard.

Die Meistersinger performance at the Metropolitan last Friday for school children was so successful that plans are afoot to give other performances next season.

Marion Talley has many assets, but one of the greatest is her level headedness. She welcomes constructive criticism, but disregards petty abuses.

A piano concerto in modern vein has been written especially for Maazel by Zador, Hungarian composer.

Herbert Gould is now under the concert management of Haensel & Jones.

Mabel M. Parker will present her pupils in a costume recital at the Philomusian Club, Philadelphia, on April 11.

Charles Stratton is scheduled to sing his twenty-ninth performance of the Beethoven Ninth Symphony.

The Oratorio Society of New York will give its last concert of this season on April 9.

Hilda Burke will be heard with the Philadelphia Civic Opera Company in Orfeo on April 4.

Reese R. Reese will sing an entire program of Genet compositions in Watertown, N. Y., on April 9.

Elly Ney is booked for twenty-five concerts in Russia in May of 1930.

Seneca Pierce, baritone, will give a recital at the American Laboratory Theatre in New York on April 15.

George Roberts, accompanist and coach, has completed his Pacific coast tour with Florence Macbeth and will return to New York early next month.

Charles Maduro's latest composition, the *Rhapsody Espagnol*, was played for the first time in public by Tintania de Sanzewitch at Carnegie Hall on March 17.

Eleanor Cummings will present her pupil, Bobby Kiss, in recital at Bronxville, N. Y., on April 14.

The next musicale of the Five Arts Club will be held at the Waldorf-Astoria Hotel in New York on April 1.

Dimitrie Cuclin will give a course in musical aesthetics at his New York studio during the coming summer.

Clifford Locke is busy filling engagements with fraternal organizations throughout New England.

Marie DeKzyer sang at the Phi Epsilon Musicales on March 18.

George J. Wetzel conducted his Community Symphonic Orchestra in Flushing.

American Academy of Dramatic Arts final plays, and graduation exercises, took place last week.

Twelve prize-winners were awarded cash and medals at the Victor Herbert Memorial Concert given by the National Opera Club of America.

Eskimo, Indian and French Canadian folksongs were sung in costume by Juliette Gaultier.

Mary Craig's voice is "pure, warm, free, with charming personality" according to the *Newark Evening News*.

Carrie Burton Overton played piano solos by American composers at the Washington, D. C., Treble Clef Club.

Florence Lamont Hinman announces the merging of the Denver Conservatory and the Lamont School of Music.

Albert Morris Bagby gave a Farewell Musical Morning at the Waldorf-Astoria Hotel March 18.

Vladimir Shavitch, former conductor of the San Francisco and Syracuse orchestras is in Berlin to conduct the Symphony Orchestra in conjunction with Dr. Ernst Kunwald, former head of the Cincinnati Symphony.

Beniamino Gigli has been decorated by King Alfonso with the rank of commander of the order of Queen Isabella the Catholic, the highest order conferred by Spain upon a non-citizen.

Lucrezia Bori was an invited guest at a performance of Gilbert and Sullivan's *The Sorcerer* given by the Boys' Club, New York City, on March 21.

Anne Roselle is singing fifteen performances in Naples.

Louis Persinger has permanently established his studios on Eighty-first Street.

Lillian Benisch, contralto, has gone to St. Louis to continue work with Vittorio Verse, who is conducting the Municipal Opera there this season.

Cadman is making a concert tour of Alaska.

The Royal Belgian Symphonic Band arrived in New York on March 19 and opened its extended tour of America with a benefit concert in the Metropolitan Opera House before a large and brilliant audience.

The Vienna Mastersingers have been engaged for their first American appearance by the Library of Congress and will also give concerts at the Universities of Virginia and Pennsylvania.

The New York String Quartet played in the "At the Baldwin" radio program on March 24.

The Cincinnati Conservatory of Music will have a number of guest instructors in the Public School music department this summer.

Sokoloff conducted the first Cleveland performance of Vaughn Williams' Pastoral Symphony.

Zerffi says that "the whole system of using great names to attract unwary vocal pupils cannot be too heartily condemned."

An interesting pencil sketch of Grace Divine has been made by the artist, Teslof.

Ada Soder-Hueck is celebrating her twenty-second season of teaching.

Victor Benham is to appear in this country next season.

Hallie Stiles will be the first American singer since Mary Garden to fill the role of Louise at the Opera Comique in Paris.

The Associated Glee Clubs of America are planning a drive for 100,000 membership.

Edith Harcum, head of the Harcum School, finds time to appear as concert pianist and a member of the Harcum trio, in addition to her teaching.

Dean Brown says that the great bond in music education is singing.

Flora Woodman made a successful appearance in Scotland.

William Hughes has achieved success as solo pianist as well as accompanist.

Adam Kuryllo was warmly welcomed in Passaic, N. J.

Mr. Ingalsbe's summer normal course will be held from July 5 to August 2.

Mischa Elman will make his only Philadelphia appearance on April 16.

The Pro Arte's third Western tour is proving highly successful.

John Hutchins remarks that the modern voice teacher is far from being "a shrinking violet."

John Charles Thomas received an ovation for his Rigoletto with the Philadelphia Grand Opera Company.

One of the most interesting courses in the Eastman School is the ensemble study and practise course.

Wynne Pyle has eighty-five pupils teaching in schools and studios.

Marguerite D'Alvarez is to leave for Europe in the near future.

Ruth St. Denis and Ted Shawn have been booked for an extensive tour beginning in October.

Maurice Marechal has returned to Europe after a successful American tour, his third in this country.

Musical programs in London are said to reflect the marked improvement in the public's taste.

Florilla Shaw will sing La Ciccia in *Giocanda* with the National Grand Opera Company in Boston on April 8.

Harrisburg will hold a Mozart festival May 9-11.

Dr. Stringham, now sojourning in Rome where he is studying with Respighi, believes that jazz "will ultimately achieve a development which will make it a very serious study in the field of music."

Percy Rector Stephens' comment and advice on program building, a departmental feature in the *MUSICAL COURIER*, has proven useful to many recitalists.

The twenty-third Bach Festival, Dr. J. Fred Wille, conducting, will be held in Bethlehem, Pa., May 10-11.

Carl Friedberg recently gave his first New York recital in five years.

Jose Iturbi will make an American tour next season.

Alice Paton wrote her own program notes for her New York recital on March 19.

Fra Gherardo has a notable premiere at the Metropolitan on March 21.

Schnabel's success in London has been sensational.

Rachel Morton is scheduled for many recitals during the Easter season.

Carmela Ponselle will re-appear in Boston next month.



MR. AND MRS. GEORGE ENGLES,
photographed on the boardwalk at Atlantic City

Elsa Alsen has been reengaged for the Hollywood Bowl concerts this summer.

Marie Miller, harpist, will give a recital on March 30 with Roszi Varady, cellist, in Plainfield, N. J.

Grace Cornell and Frank Parker will perform in St. Louis tomorrow, March 29.

The Philadelphia Art Alliance is offering a special prize for a chorus.

The Westminster Choir sailed for Europe aboard the *Leviathan* on March 20.

Dusolina Giannini will give her only New York recital of the season on April 17.

Josef Lhevinne is offering two free scholarships for his summer course, the competition to be held June 22.

The National Opera Club recently gave a Victor Herbert Memorial Concert.

Raisa and Rimini will sail for Naples on March 30 to fill operatic engagements.

John McCormack is to tour Italy.

The French-Italian Opera Company will make its bow before the public this fall.

Myra Hess is planning to spend the summer in England, returning in January for a three months tour.

Hans Kindler will concertize in Java and Sumatra after his Paris and London engagements.

Yelli d'Aranyi is to make some recordings of Walter Kramer's music.

Os-ke-non-ton, Indian baritone, will return to America next January instead of October as previously announced.

Marguerite Covelle will give a recital in Binghamton, N. Y., during the week of April 29.

Lew White has returned to the Roxy Theater as chief organist and head of the organ department.

Ilza Niemack, violinist of Charles City, Ia., is in the East to fulfil engagements in New York and vicinity.

The Kinseys expect to be back in Chicago about April 10.

Cornelius Van Vliet has resigned his post as first cellist of the Philharmonic Symphony.

The Stadium Symphony season will open on July 5.

Will Rogers is being exclusively booked by Bruce Quisenberry from the West Coast.

Harold Kravitt, pupil of George Fergusson, sang the role of Hunding at a recent performance of *Walkure* in Berlin.

Oliver Stewart sang recently for the Chaminade Club of Yonkers.

Charlotte Lansing, pupil of George Fergusson sang the lead in *The New Moon* for two weeks.

Myrna Sharlow was one of the beneficiaries named in the will of Minnie Hauk, the great American prima donna, receiving, among other things a score of Gounod's *Romeo and Juliet*, with a dedication in the composer's own hand.

Fanette Rezia, formerly soprano of the Paris Opera Comique, will give a recital at the French Auditorium on April 4.

Barre Hill included three manuscript songs in his recent Chicago recital.

Oscar Ziegler will offer an interestingly varied program for his New York recital on April 5.

The Denver College of Music will hold its second summer master school for five weeks, starting July 1.

Clemens Krauss is winning fresh laurels as guest conductor of the Philadelphia Orchestra.

The English Singers gave their farewell concert of the season at Town Hall, New York, on March 23.

Ernest Briggs announces that he will present the Ralph Erolle Opera Singers in connection with his production of *The Play of Robin and Marion*.

Frances Gettys had the novel experience of making her debut in her home city, Omaha, after numerous engagements elsewhere.

A new piano concerto by John Tasker Howard was recently heard for the first time in public in the Orange High School Auditorium, Orange, N. J.

The White-Smith Company recently published four piano pieces by Mildred Barnes, *The Grasshopper*, *Gypsy Dance*, *Caprice*, and *Nocturne*.

Cara Gimna is one of the few American singers who is a permanent member of an European opera company.

Sophia Brilliant-Liven recently presented two of her most talented pupils in recital, Miriam Mesirov and Rosalyn Tureck.

An authentic Schubert manuscript of a third setting for the *Erl King* was recently on exhibit in Berlin.

Georg Schmevoigt has introduced Mahler to Los Angeles music lovers.



THE WESTMINSTER CHOIR OFF TO EUROPE ON THE LEVIATHAN

The Dayton Westminster Choir, John Finley Williamson, conductor, sailed on the Leviathan on March 20, for a tour of Europe which begins with a concert at Bristol, England, on Good Friday, and will extend throughout England and the continent. A luncheon on board the Leviathan was tendered representatives of the press and friends of the choir by Mrs. H. E. Talbot. It was served in the large dining room, and terminated with pleasant greetings and farewell wishes which continued up to the time when the visitors were forced to leave at the approach of the hour of departure. In the accompanying picture Dr. John Finley Williamson, conductor, and Mrs. E. H. Talbot are to be seen at the extreme right.



PROGRAM BUILDING

By Percy Rector Stephens

I wish to inform my readers that this column is not to be conducted in a manner pedantic or with any hair-splitting technicalities. Program building finally boils itself down to a matter of good taste. Who is to sit in judgment? Who is to say whether he or she sings well and to what degree? The answer to this is the Critic, whether he be hired or self-appointed. Therefore, I am going to constitute myself a program critic, expecting the usual criticisms that critics receive, not always offered in the gentlest terms, and not always received with good grace. Requiescat in Pace.

Mr. Goss' recital was, unfortunately, postponed, but he offered as a program the following:

- I.
 - (a) Come away, death (Shakespeare).....T. A. Arne
 - (b) O wie lieblich ist das Mädchen.....Schumann
 - (c) The Brooklet.....E. J. Loder
 - (d) Mon coeur se recommande a vous
(Melody attributed to di Lasso)
 - (e) Auf der Bruck.....arr. by Bernard van Dieren
.....Schubert
- II.
 - (a) The Princess.....Delius
 - (b) Spottlied aus "Wilhelm Meister" (Goethe) Hugo Wolf
 - (c) Tre giorni son che Nina.....Ciampi (?)
 - (d) En sourdine (Verlaine).....Debussy
 - (e) Der Asra (Heine).....Bernard van Dieren
 - (f) Der sel'ne Beter.....Carl Loewe
- III.
 - (a) O di che lode.....Benedetto Marcello
 - (b) An das Mutterland.....Grieg
 - (c) Schön war, das ich dir weihete.....Brahms
 - (d) I care not for these ladies.....Thomas Campion
 - (e) Nessun maggior piacere (Dante).....Berlioz
 - (f) There's not a swain.....Purcell
- IV.
 - (a) Sweet, if you like.....Robert Jones
 - (b) L'Amour de moi.....13th Cent. French
 - (c) Pastorale.....Stravinsky
 - (d) Lord Rendall.....English Folk Ballad
 - (e) Mushrooms.....Moussorgsky

His explanation for the arrangement of this program is:

"The very keynote of aesthetic eclecticism, I mean the true harmony of all really beautiful things, irrespective of age or place, of school or manner. He saw that in decorating a room we should never aim at any archaeological reconstruction of the past, nor burden ourselves with any fanciful necessity for historical accuracy. In this artistic

perception he was quite right. All beautiful things belong to the same age."—(Intentions)

It is hard to reconcile one's good taste to matters of mere beauty alone. There must be order; line and color must be present to establish a true sense of beauty. One might as well step into a second-hand shop which contains beautiful objets d'art, and, looking at the conglomerate mass, exclaim: "Isn't it beautiful?" Surely the Metropolitan Museum would not hang a Whistler beside a Rubens.

"True harmony" is not altogether "irrespective of age or place, of school or manner," but one of atmosphere and idiom. An auditor would have to be a mental and temperamental gymnast to follow through Mr. Goss' sudden shifts in language, mood and color.

It is true our desire is not to stick definitely to the stereotyped form of a group of Italian, German, French and English in order, but this can be varied into novelties that carry with them form and color. As an example, I will give the following program by Florence Leffert, soprano:

- I.
 - Händel.....Sommi Dei
 - Bach.....Aria, Zerflüsse mein herze
.....From Johannes Passion
- II.
 - Scarlatti.....Cantata, Solitudine avenue
.....With flute obligato
- III.
 - Chausson.....Three Songs from Poème de l'amour et de la mer
.....Fleur d'amour, Mon coeur s'est levé, Le temps des lilas
.....With String Accompaniment
- IV.
 - Folk Songs:

Italian	Norwegian	Hungarian
Swiss	Finnish	Scotch
Spanish	Russian	German
Swedish	Polish	American

In the first group the relation of Handel and Bach is exemplified by Sommi Dei in Italian and the aria, Zerflüsse mein herze, from Johannes Passion. Here we have different languages without rude interruptions in style. The second group from Scarlatti's cantata, Solitudine avenue, with flute obligato, keeps in the classic form without slavishly going down the

wornout path. Next comes Chausson's Poème de l'amour et de la mer, with string accompaniment. This followed by Folk Songs in Italian, Swiss, Spanish, Swedish, Norwegian, Finnish, Russian, Polish, Hungarian, Scotch, German and American, certainly gives color, contrast and decided novelty, while still keeping within the lines of good taste.

Of the stereotyped form of program, an excellent one was given lately by Esther Cadkin, soprano, and is as follows:

- I.
 - O Del Mio Amato Ben.....Donaudy
 - Perduta Ho La Speranza.....Donaudy
 - L'Incontro.....Santoliquido
 - Alba Di Luna Sul Bosco.....Santoliquido
- II.
 - Verklärung.....Schubert
 - Der Junengin An Der Quelle.....Schubert
 - Lerchengesang.....Brahms
 - O Liebliche Wangen.....Brahms
- III.
 - Aria—Il Est Doux Il Est Bon—from Herodiade.....Massenet
- IV.
 - Over the Steppe.....Gretchaninoff
 - Three Cavaliers—Folk Song.....Dargomyzhsky
 - Cradle Song.....Gretchaninoff
 - My Native Land.....Gretchaninoff
(Sung in Russian)
- V.
 - Les Silhouettes.....John Alden Carpenter
 - In a Myrtle Shade.....Charles T. Griffes
 - 'Twas April.....Ethelbert Nevin
 - Love's in My Heart.....Huntington Woodman

An example of program building that doesn't meet with our approval was given by Dagmara Renina (Princess Troubetskoi) and is as follows:

- I.
 - Jardin d'Amour.....Harmonized by Vuillermoz
 - Cantique.....Ravel
 - Bergerette (XVIII Century).....Weckerlin
 - L'Invitation au Voyage.....Duparc
 - I Don't Want to Love You.....Glière
 - Lilacs.....Rachmaninoff
 - Song of Misery.....Rimsky-Korsakoff
 - Hopak.....Moussorgsky
- II.
 - Autumn.....Chopin
 - Hej hore hej (Slovak Song).....Dvorak
 - Ukrainian Songs.....Lisenko
 - Marmotte (Old Rhenish Song).....Beethoven
 - Nebbie.....Respighi
 - Nina Nana.....Renato Bellini
 - The Early Morning.....Graham Peel
 - Life and Death.....Coleridge-Taylor
- III.
 - Cantares.....G. M. Franco
 - Jota.....De Falla
 - Nana.....Nin
 - Granadina (Catalan).....Salasor
 - Les Roses de Saadi.....Turina
 - Love Songs.....Turina

In the first place there are too many songs in each group. Unless the artist be truly great and has the

groups evenly balanced, this would prove not only tiring but out of drawing. I can't imagine Chopin, Dvorak, Lisenko, Beethoven, Respighi, Bellini, Peel and Coleridge-Taylor, in various languages, having any relation to each other. The impression given one is: "Here is a complete list of the songs I know, and I am going to sing all of them."

ANSWERS TO INQUIRIES

J. B. M., Kansas City, Mo.—If you desire to retain the two old Italian songs in your first group and wish to use Moderns, I would suggest as *c* number, *O del mio amato ben*, and for *d*, *Perduta ho la speranza*, by Donaudy, who has written mostly in the "Stile Antico." These will carry your group and still give the lighter touch that you are looking for. You will notice both these songs on Esther Cadkin's program as given above.

GRACE M., Philadelphia, Pa.—Stornellatrice, by Respighi, would be excellent as a *c* number to complete your Modern Italian group. I would suggest *Post im Walde*, by Weingartner, to replace your present choice in the second group. Yes, the Song of the Water Maiden, by Norman Peterkin, is properly placed where you have it. It is most effective when sung mezza-voce, retaining the vocal line, but at the same time do not neglect a clean enunciation with a very definite use of the consonants. Of course, I do not mean through this medium to do violence in any way to the voice line.

MISS X, Brookline, Mass.—I would not advise a young singer to attempt the Schubert-Brahms-Hugo Wolf program given by Mme. Rethberg and published in this column, March 14. If you or your teacher will write and give me a little more definite idea of your vocal resources, I will be glad to suggest a program.

Krauss' Conducting Wins More Praise

Second Week as Guest Leader of Philadelphia Orchestra Finds Large Audiences Even More Enthusiastic—Hart House Quartet Featured at Chamber Music Association Concert—Sevitzky Brings Chamber String Simfonieta Series to Brilliant Close—Other Programs Well Given

PHILADELPHIA, PA.—Clemens Krauss appeared for the second week, as guest conductor of the Philadelphia Orchestra, having been engaged for three weeks just previous to the return of the regular conductor, Leopold Stokowski.

He had again chosen some interesting numbers for his program. *Serenata Notturna* by Mozart, for two small orchestras, was the opening number. Mr. Krauss added a few more instruments than were demanded in the score even so, the stage looked strangely deserted, with so few of the usual large number of men. It is a charming number, in three parts and seems much better adapted to a chamber music organization and audience, than to the large Academy of Music, even though so well played.

Following this came, a novelty to Philadelphia audiences, a Ballet Suite by Max Reger, consisting of six parts: *Entree*, *Columbine*, *Harlequin*, *Pierrot* and *Pierrette*, *Valse d'Amour*, and *Finale*. It was extremely interesting and most of it very enjoyable. In the *Columbine* movement Anton Horner did some fine solo work on the muted horn, while in the *Harlequin*, and *Pierrot* and *Pierrette* movements Marcel Tabuteau achieved his usual exquisite tone in the oboe solo passages. Willem van den Burg, first cellist, did some equally good work in the last movement.

The high mark of the evening's performance was reached in Mr. Krauss' conducting of the *Dance of the Seven Veils* from *Salome* by Strauss. He is a master interpreter of the great emotional and dramatic works of this composer, and received a warm ovation at the close of this tremendous composition.

The Seventh Symphony of Beethoven was the closing number in which Mr. Krauss further exhibited his thorough knowledge of the score, and of orchestra. The first movement, although well done, was less impressive than the second, in which Mr. Krauss brought out the exquisite tonal beauties. Though taken somewhat more deliberately than is customary, it did not drag, and in some ways gained in impressiveness. The *Scherzo* and *Finale* were taken at a rapid tempo, of course, and were very well read and performed.

PHILADELPHIA CHAMBER MUSIC ASSOCIATION

At their seventh meeting on March 10, the members of the Philadelphia Chamber Music Association listened to the smooth and musicianly playing of the Hart House Quartet.

The first number was Schubert's Quartet in D minor, the interpretation of which had evidently been given well considered and exhaustive study, resulting in a very fine performance which was duly appreciated and applauded. Following the intermission was an Italian Serenade by Hugo Wolf—a beautiful song number in which the melody is borne along on by a continued and rapid rhythm; this was exceedingly well played.

The other two numbers: *Two Sketches on Hungarian Folk Songs* (on themes from the Bartok-Kodaly collection) by Ferenc Szabo, and *Two French-Canadian Folk Songs*, by Ernest MacMillan, were of considerable interest and aroused enthusiasm. The Hungarian numbers were very lovely and in this arrangement gave full opportunity to observe the tonal beauty the players obtained as each instrument in turn was heard in the outstanding melodies, while

the others provided beautiful harmonic background or dance rhythms. The MacMillan number, was also pleasing.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonieta, conducted by Fabien Sevitzky, closed its regular series of three concerts on March 13, with an interesting concert in the ballroom of the Bellevue-Stratford.

Mozart's *Serenata Notturna* in D major opened the program and was thoroughly delightful. Of the three movements, *Marcia*, *Menuetto*, and *Rondo*, the first and last were most interesting. All were splendidly read and played. Arensky's *Variations on a Theme of Tchaikowsky* (*Child Jesus Had a Garden*) were charming. Like all variations, some were much more enjoyable than others, but Mr. Sevitzky made them all interesting. *Romanza* from *Serenade Op. 8* for stringed orchestra by Karłowicz, was very pleasing. The cellos did some superb work in this, announcing as they do, the main theme. It is a clever bit of composition.

Entr'acte from the opera, *Hrabina* by Moniuszko, is unique, in that it is scored only for the cellos, violas and basses. It received a splendid reading and performance, and was highly approved by the enthusiastic audience.

The Sibelius Suite, *Rakastava* for strings and tympani, is in three movements. It is interesting and unusual, and received a most satisfactory performance.

The closing number, *Verklarte Nacht* by Schonberg, is written to a program supplied by an excerpt from a poem by Richard Dehmel. Essentially mournful and depressing in the beginning, it rises to a glorious end. It is very long,

and difficult to understand in parts, but is cleverly constructed and was written before the composer's ultra modern numbers. Beautifully done, it brought both conductor and men warm applause.

ELIJAH PRESENTED

The Choral Society of the First Presbyterian Church in Germantown, conducted by N. Lindsay Norden, gave a fine performance of Mendelssohn's *Elijah* on March 12, with the assistance of the following soloists: Mildred Faas, soprano; Marguerite Barr, alto; Bernard Poland, tenor; George Detwiler, bass; and an orchestra composed of members of the Philadelphia Orchestra. M. M. C.

George Fergusson Artist Debuts

Harold Kravitt, artist-pupil of George Fergusson, who won the Juilliard Fellowship last year and was engaged for the Staatsoper (the former Royal Opera) in Berlin, has sung the part of Hunding in *Valkyrie* with such success. Another Fergusson artist who is making headway is Charlotte Lansing, who recently replaced Evelyn Herbert for two weeks in the leading role of *The New Moon*.

Vienna Mastersingers' Bookings

The Vienna Mastersingers have been booked for their first American appearance by the Library of Congress, and, through Carl Engel, Chief of the Division of Music there, have been engaged for the University of Virginia in Charlottesville and the University of Pennsylvania in Philadelphia.

Denver College of Music to Conduct Summer Master School

The Denver College of Music, at Denver, Col., which conducted its first summer master school last July with such signal success, announces a faculty for its forthcoming summer session which should again stimulate a pilgrimage of students to the Rocky Mountain metropolis.

Guest teachers who will hold classes at Denver College for five weeks beginning July 1, include Percy Rector Stephens, eminent New York voice authority; John Powell, noted American composer-pianist; Lucile Lawrence, prominent concert harpist, and Charles T. H. Jones, veteran operatic producer and stage director.

Regular faculty members of the College who will offer special summer courses are Blanche Dingley-Mathews, a specialist in normal training for piano teachers; John C. Wilcox, widely-known voice teacher and writer, who will conduct an accredited course in vocal pedagogy; Francis Hendriks, composer-pianist, who announces a master class in advanced piano playing, and John C. Kendel, former state music supervisor in Michigan, who is to hold a six weeks' course in public school music methods.

Other faculty departmental heads at the Denver College of Music who will teach during the summer session are Henry G. Ginsburg, violin; Elias G. Trustman, cello; Karl O. Staps, organ, and S. Ancis (author of *Scheme Modulations*, recently published by Carl Fischer), theory. They will be assisted by thirty other members of the faculty.

Last year twenty-three states were represented in the

summer session and from present indications the student body during this summer will be even more representative.

The summer symphony concert series, at Elitch Gardens Theater, Denver, which proved so popular last year under the direction of Rudolph Ganz, will again be an interesting feature during July and August of this year. Mr. Ganz will direct during the month of August, and another well-known conductor, to be announced later, will direct the July concerts.

The summer musical advantages of Denver, together with the vacation lure of the mountains, should prove very attractive to musicians throughout the country who wish to combine recreation and study at that period of the year.



PERCY RECTOR STEPHENS



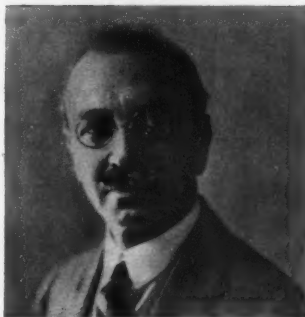
JOHN POWELL



BLANCHE DINGLEY-MATHEWS



LUCILE LAWRENCE



JOHN C. WILCOX



FRANCIS HENDRIKS



CHARLES T. H. JONES



HENRY G. GINSBURG



ELIAS G. TRUSTMAN



KARL O. STAPS



S. ANCIS



JOHN C. KENDEL

Music and the Movies

Noah's Ark

Noah's Ark, Warner Brothers' latest production with Vitaphone, featuring Dolores Costello and George O'Brien, will draw curious crowds to the Winter Garden for some time to come. As a spectacle there has been nothing to equal it. More has been crowded into this picture than any other within memory. The reproduction of the flood, the tumbling down of the huge temples and buildings back in the biblical days, the terror of gigantic masses of extras, the wrecking of a railroad train in 1914—for the picture reverts from the world war back to the time of the evil King Nephilim, drawing certain comparisons—all of this is worth the price of admission alone. Many of the spectators present at the opening on March 13, so declared.

The electrical and sound effects help to provide a realistic atmosphere, one that would have to be seen to be appreciated. The Winter Garden reverberates with thunder, the lightning flashes quite naturally on the screen where one sees the torrents of the growing flood and hears the howling of the winds. As a spectacle Noah's Ark is masterful. It is said it took three years to make the picture at a cost of several million dollars. Go see it and then realize the truth of such a statement! To Michael Curtiz is due a great deal of credit for his remarkable direction. He has handled the mobs skilfully and the connection between the World War and Biblical Days has been cleverly drawn. At times, though, the story, by Darryl Francis Zanuck, drags, and were it not for the scenic surprises, the picture would not be so gripping. Dolores Costello is very beautiful, both as the German actress of the World War who marries the American doughboy whom she meets in the railroad wreck as the war breaks out, and again as Miriam, the beloved of Noah's son, who is to be sacrificed to the pagan god by command of King Nephilim. She has little to do, however, but her spoken lines come over clearly and well. George O'Brien does some fine work, as does also Guinn Williams, who should become better known in pictures. He's a type! Then there is Paul McAllister as the minister and as Noah; Noah Beery, playing the villainous parts, and a touch of Louise Fazenda which is delightful and made one sorry she hadn't more to do.

The musical score, a worthy one, is accredited to Louis Silvers, with a theme song, Heart of Mine, that improves with hearing. In Noah's Ark, Warner Brothers have achieved something great, something no one should miss seeing.

Prior to the picture there were several short Vitaphone specials, the outstanding one of which was Hope Hampton, the beautiful motion picture star and more lately operatic singer, in an act from Manon. Miss Hampton was a pleasing surprise. She has a beautiful voice, clear and of ample volume, which has been carefully trained. She sang well and acted equally so. She was assisted by members of the Philadelphia Opera Company.

Sonny Boy

Diminutive Davey Lee called forth so much favorable comment with Al Jolson in The Singing Fool that the Warner Brothers are now starring him in Sonny Boy at the Warner Bros. Theater. The title of the new film is the theme song of the Jolson picture, but contrary to expectations the production is more or less of a bedroom

farce. Little Sonny Boy's father is negotiating for a divorce, and as his mother is desperately afraid that her child will be taken away from her she calls upon her charming sister to prevent this catastrophe. How she does this by secreting the youngster in the apartment of his father's lawyer is the theme of the picture, and while the plot is not worked out in a particularly original manner Davey Lee proves so adorable, appealing and natural that the production is entertaining.

A half dozen other attractions of great variety are offered with the feature picture and include Bernie Cummins and his Biltmore Orchestra, Max Schmeling, contender for the heavyweight championship; Eleanor Painter in two songs and the Habanera from Carmen; Julia Sanderson and Frank Crumit in Songs of Love; Phil Baker in A Bad Boy from a Good Family, and Willie and Eugene Howard in a very humorous skit.

Charles Ray to Enter Operatic Field

Much interest has been manifested in musical and motion picture circles over the announcement that Charles Ray will enter the operatic and musical comedy field. Mr. Ray has chosen as his instructor Chevalier Alfredo Martino, who is particularly pleased with the famous actor's voice, which he claims is a clear tenor of remarkably wide range, reaching high C with ease. It is understood that some prominent producers are negotiating with Mr. Ray for engagements next season.

It will be remembered that at one time Mr. Ray was reported to receive \$100,000 for a single picture and that he earned a million dollars and lost it in his attempt to produce independently a picture called The Courtship of Miles Standish. Mr. Ray's first appearance was in the role of the Barefoot Boy, a portrayal which won for him fame in the movies. He also long will be remembered for his characterizations in The Coward, The Pinch Hitter, The Garden of Eden and The Count of Ten.

The Capitol

The Bellamy Trial, which has had its run in other theatres at previous times, brought the crowds to the Capitol. Since the picture was reviewed at length in the columns of the MUSICAL COURIER at the time of its first showing there seems little to add now. Suffice it to say that it is an interesting picture from many angles but is perhaps a subject which requires more sustained action than movies will ever be able to afford. The talkie portion could be better in spots.

The divertissement, Tallyho, is by far better than many we have seen at the Capitol; the opening scene is really excellent, representing as it does in a vivid manner the old English riding club. Unfortunately there have to be byways and it is in these that the presentation loses out. Just what is the appeal of David Schooler, the leader of the orchestra for these affairs, is beyond intelligent conception; his humor is forced, his voice is unpleasant and he never gets a rise out of the audiences. Regular attendants of the Capitol must be glad for the announcement of any possible change of this position. The Chester Hale girls were very good this week, especially in the dances that breathed the Tallyho spirit; in the end a climax is reached by the appearance of some honest-to-goodness horses in action.

A word must be said for the movietone sketch of George Dewey Washington, the colored baritone, who is often

Music on the Air

ON TURNING THE DIAL

MARCH 18 to 24.—The efforts of the NBC in operatic fields have indeed been serious, despite the fact that we deplore the late hours chosen for the series; but if the NBC sees fit to put on Beethoven's Fidelio it means that opera is proving worth-while for the company. Considering the fact that broadcasting is supposed to be appealing to the masses the NBC must feel that it has educated the public sufficiently to appreciate this master-work, which was presented on Monday night under the direction of Sodero. Prior to this event we had tuned in to the usual good, but innocuous, programs of General Motors and Vitaphone, and if either of these hours offered any special attraction we missed them.

The Stromberg-Carlson concerts, while never bordering on the sensational, may always be counted on to give an all-around good entertainment; familiar "faces" may be pictured behind the microphone when the names of Milton Cross, Godfrey Ludlow, Keith McLeod, etc., are mentioned; these gentlemen have been associated with broadcasting ever since we can remember, and they have been an integral part of the big development in ethereal music.

Over WRNY the celebrated Josef Lhevinne was entertaining guests at the Barbizon and those who tuned in heard his exquisite piano playing and when we hear music which is as lovely as this we are grateful. Totally differing in character, but still valuable in its distinctive way, was the music which Paul Whiteman chose for his usual Tuesday broadcast—old negro spirituals delightfully harmonized and not at all out of color when handled by him. Whiteman has a keen appreciation of just how music should be handled when so adapted and we doubt if Mr. Whiteman would ever use bad taste when jazzing anything.

There is an excellent orchestra being used to support the Kolster programs on Wednesday, and it is also this enterprise which is putting on the various glee clubs of which we spoke at length some weeks ago. The orchestra is unusually well toned, and it can play numbers that require real musicianship.

Radio excludes no one, neither the smallest person nor the biggest, and we don't mean "little or big" in the sense of artistry but purely from the standpoint of years and height—which is simply an introduction to the fact that little Vittoria Serafin, daughter of Maestro Serafin, conductor of the Metropolitan Opera Company, was the guest of honor at a broadcast which was sent over the air from WHN. Little Vittoria played some Bach and it was very nice Bach, and the little girl should be complimented for her work.

Walter Wolle brought the chorus of the Friends of Music to the microphone for the first time on Saturday, which was the postponed concert of several weeks ago, and he deserves credit because it was a splendid program and

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featured at the Paramount and who always brings down the house when he appears in person. George Dewey has a God-given voice; we doubt if he ever needed anyone to tell him how to sing, but those who made these singing sketches of him still have a lot to learn. First of all, George Dewey completely overbalances the orchestra; then his songs were not sufficiently appealing to go over, and the close-ups were "too close."

Roxy's

This week Roxy's is celebrating its second birthday very fittingly. There is an excellent stage show, good talkie, and all the trimmings to make a really excellent birthday cake. To Roxy goes the distinction of having the best designed and most modern stage settings of all the various movie houses in New York. This week in the Processional to the Light there is a set used that for simplicity and magnificent composition is the best piece of harmonious stage decoration seen on the movie stage in many a moon. Leonide Massine, the dancer who came to America with the Diaghileff Ballet, does a little sketch with Patricia Bowman.

The Feature Fox Movietone this week is Speakeasy. Here one sees the prize fighter who loses his championship and who wants to quit fighting; the very good girl who persuades him to fight again; then the big fight to regain his crown, where he gets shaken down for the first nine rounds because the girl isn't at the ringside, and the last round where he wraps the champion around the corner post because the girl came in.

Paramount

After its successful run at the Criterion Theater, Redskin, starring Richard Dix, is at the Paramount this week with a surrounding stage program that makes good entertainment.

Strand

Another Broadway-run picture, Sonny Boy, with the Warner Brothers' new star, Davey Lee, has moved to the Mark Strand this week. Little Davey, as cunning as ever, is making many new friends in this first starring vehicle.

impressed one with the fact that America is doing fine work in choral ensembles.

Sunday was a really exciting day. Roxy, who has been doing such fine work on his regular hour, added another feather to his hat with a performance of the Messiah, for which the soloists were Lois Bennett, James Stanley, Adelaide de Loca, and Aldo Bomonte, with Mr. Rapee conducting of course. Aside the few times when the voices sounded a little strident, we should like to go on record as saying that it was a beautiful concert, interpreted with an excellent sense of devotion and meticulous musicianship.

We knew that the Philharmonic concert followed and that Marie Damrosch was also on later, but it was not until the Baldwin hour came that we were able to tune in again; then we heard the previously announced New York String Quartet that did itself proud with the charming numbers chosen for the occasion. We understand that this same New York String Quartet will broadcast again next week.

Lucrezia Bori was again on the air and, as we have gone into details before on the beauty of the quality of her voice as heard on the air, it seems unnecessary to repeat, except to state that Miss Bori chose a very interesting program and sang it with consummate artistry.

NOTES

Tito Schipa has finally been lured to the microphone and will be heard early in April.

Louis Reed has joined the forces of Judson Radio.

Ralph Wolfe will be the featured artist on the Baldwin, April 7.

Charles Madura's Spanish music will be a feature on WABC every Monday evening.

The National Music League will sponsor the Mother's Club of School 19 with a concert on April 12.

Out of \$30,000,000 spent this year on music in the United States, \$11,000,000 of this has been contributed by broadcasting.

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Recent Publications

OCTAVO MUSIC

(Oliver Ditson Company, Boston)

Thanks Be To God, by William R. Spence.
The Unknown Soldier, by E. S. Hosmer.

(Clayton F. Summy Co., Chicago)

Bid Me To Live and Come Live With Me And Be
My Love, by Iorwerth W. Prosser.

Piano Music

(G. Schirmer, Inc., New York)

Moon Children, Voices of the Valley, Surf Riders,
Daffodils, by Heinrich Gebhard; In Silent Night (Swabian Folk-tune), arranged by Katherine K. Davis, and
The Londonderry Air, arranged by Katherine K. Davis.

Vocal Music

(John Church Company, Cincinnati, Ohio)

You, a song by Mentor Crosse.
Nagasaki Nights, a song by J. Lewis Browne.
Ballade of Colleens, a song by Alice Vaiden.
Night was made of Loveliness and Prayer, by William
Stickles.
Enchantment Claims Its Own, a song by Louise Snodgrass.
A Bird-note Is Calling, a song by Charles Gilbert Spross.

Reviews

(G. Schirmer, Inc., New York)

Music and Youth (January issue).—Music and Youth
for January contains some changes and improvements
that are notable. Among these is the addition of pro-
nunciation for names and foreign words that are used
in the text. The meaning of foreign phrases, titles, and
so on, are also given. In the department of bibliography
at the end of each review is given a list of other works
dealing with the same subject.

In the center of this issue of Music and Youth the
pages are made up into half sized forms which can be
removed and folded so as to make a book of ordinary
convenient size. These pages contain guides to operas
and have many musical examples. In this issue the opera
dealt with is Lucia di Lammermoor. The work is done
by Henry W. Hart and the arrangement of the guide is
far more sensible than is generally found in the "per-
fect operagoer." The story is told very briefly as it
takes place on the stage, and the music is given where it
belongs so that if there is any light in the opera house,
one can follow the opera very satisfactorily. Readers
should be advised to memorize the "Guide" beforehand,
because, generally speaking, in America there is no light
in opera houses during the performance.

In addition to these improvements there are a series of
quotations about music, a more complete table of con-
tents, and so on. This issue also contains an extended
biography of Percy Grainger with photographs of the
composer and examples of some of his music.

(Max Eschig, Paris)

Missa Brevis in Pentecoste, by Henri Collet.—This
Mass, by the well known French composer, is arranged
for a vocal quartet, a chorus of women, string quartet and
organ. It is a work of moderate difficulty, contrapuntal
in manner and at the same time possessing considerable
melodic beauty. The strings are used to give motion as
in orchestration, while the organ for the most part sus-
tains the harmony. It is a mass of brief duration, the
writing being liturgical, and it would be suitable to use
in Catholic churches at any season. It might also be
given apparently without the string quartet, the organ
accompaniment being sufficient.

(E. P. Dutton & Co., Inc., New York)

Sing It Yourself, a collection of folk songs by Dorothy
Gordon.—Miss Gordon is widely known throughout
America for her Concert Hours for Young People, dur-
ing the course of which she sings, tells stories, acts, and
makes herself generally entertaining to her juvenile au-
diences, using the material that is found between the cov-
ers of this large and beautifully edited book. The ma-
terial has been gathered from all sorts of sources, native
and foreign, and is now presented with illustrations by
Alida Conover and an introduction by George H. Gart-
lan, Superintendent of Public School Music in Greater
New York, who points out that the songs here collected
are not only delightful in their entertaining quality but
decidedly educational as well. The contents are Ameri-
can (Indian, Colonial, Plantation), and Foreign (British
Isles, France, Germany, Norway, Russia.) As an after-
word Miss Gordon says: "sing it yourself and you will
always be happy." She is, at least, optimistic, and if her
inspiration should result in only one American child sing-
ing it herself (or, better still, himself) without being
driven to it, it would be worth all the time and labor
she has put into this work.

(J. Fischer & Bro., New York)

Gypsy Weather, a song by Louise Snodgrass.—To
words by George Elliston, Louise Snodgrass has
written a brilliant, joyous piece, of gay good humor with
interesting melodies and attractive harmonic color. It
is a singer's song, extremely well suited to the voice and
sure of immediate effect with any music loving audience.
The high key runs up to a B natural in the climax and
the brilliant close is sure to create a deep impression.

(Arthur P. Schmidt Co., Boston)

Brotherhood, a chorus for men's voices by Bruno
Huhn.—This is the music that was composed by Mr.
Huhn for the Golden Jubilee of the New York Banks
Glee Club and the 20th Anniversary of the Orpheus Club
of Ridgewood, N. J., of both of which clubs he is the
conductor. The words are by Whittier and are expres-
sive of a nobility of sentiment that is idealistic though
rare. The music is skilfully made and fully adequate to
the poetic thought. It is simple, grateful and highly
effective.

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RALPH ERROLLE,
 director of the Errolle Opera
 Singers, who are to appear
 in performances of *The Play*
 of Robin and Marion. Mr.
 Errolle was formerly a
 member of both the Metro-
 politan and Chicago Opera
 Companies, and is here shown
 as the Duke in *Rigoletto*.

(Left)
 MARGARET SEVERN
 and a group of her Masked
 Dancers who will appear on
 the program with *The Play*
 of Robin and Marion.

Briggs to Present Severn and Errolle on Program with Mediaeval Folk Opera

As a special feature in connection with his production of what is said to be the world's oldest opera, *The Play of Robin and Marion*, by Adam de la Halle, Ernest Briggs, New York manager, announces that he will present the Ralph Errolle Opera Singers, under the direction of Ralph Errolle, former tenor of the Metropolitan and Chicago Opera companies, on programs given under musical and benefit auspices.

The *Play of Robin and Marion*, which was reconstructed and harmonized by Jean Beck, of the University of Pennsylvania and the Curtis Institute of Music, was originally produced in Quebec at the Canadian Folk Song Festival, under the auspices of the National Museum, National Gal-

lery and Public Archives of Canada. Wilfried Pelletier, of the Metropolitan Opera Company, conducted the performance, the scenery was designed by Signor Agnini of the Metropolitan, and the music for the dances was furnished by Carlo Sodero, also of this organization. It is a folk comedy opera in one act, composed for the court of Robert, Count of Artois, in the thirteenth century. The story is pastoral and is written about Robin, a peasant, and Marion, a shepherdess. The comedy scenes are delightful, with the added charm of simple folk song melodies, which give an entertaining and instructive picture of mediaeval rustic life, with much of the music that still survives in the folksongs of France.

As *The Play of Robin and Marion* will take only about an hour, as prepared for the American tour, Mr. Briggs plans to present for the balance of the program Margaret Severn and a group of dancers, who will appear in different numbers with the use of masks. Miss Severn, who has toured the United States and Europe with Benda and others, will introduce at these programs a group of dancers who will use twenty-four masks, made recently in Salzburg by Miss Severn with the assistance of German experts.

Miss Severn has given performances of masked dancing at the Hippodrome in New York and with the Greenwich Village Follies, and has presented similar programs in concert and on the Keith Vaudeville Circuit throughout the country, but Mr. Briggs declares that at no time has she offered such an elaborate showing of the possibilities of masked dancing as will be given by the Margaret Severn Masked Dancers on the programs being arranged by him. In connection with these presentations of his, Mr. Briggs said: "It will be our policy to establish a company, not exceeding thirty members, and give each season a one-act opera and program illustrating some phase of dancing. For this first season we will feature the use of masks by professional dancers, and in many cities, particularly when appearing under benefit auspices, will arrange to hold a masked ball following the program."

In addition to Miss Severn and her group, Mr. Briggs plans to offer other dancers as well, and also a cast of well known singers, to be announced later. He says: "We will have a musical and dance organization which will be of superior value as a feature attraction for a course series or for special benefits. We plan to do on a much larger scale with music and dancing what we already have accomplished in drama with the Tony Sarg Marionettes, now in their eleventh season of touring under our management. We expect to make annual appearances in a circuit covering all the leading American cities."

English Singers' Farewell

The English Singers were booked at Rutgers College, New Brunswick, N. J., on March 21, and at Princeton, March 22, their last concerts prior to their farewell concert for the season in the Town Hall, New York, on March 23.

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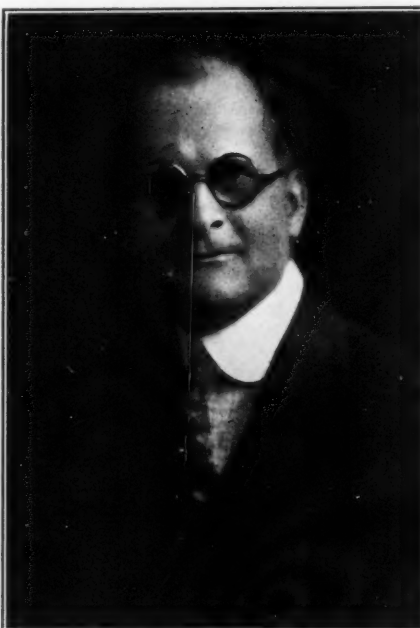
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D'Alvarez Sailing Soon

Soon Marguerite D'Alvarez will close up her beautiful apartment on West 67th Street, where, while not on tour, she spends most of her time entertaining her close friends, and sail for Europe. She will have a limited number of concerts, including one in Paris and Ostend, which will keep her busy until late in May. Then, following her annual custom, she will go to Southern France and Italy, principally for the bathing. England will be visited in the early fall for a concert in London and a tour of the provinces. She



MARGUERITE D'ALVAREZ

returns to New York immediately afterwards to sing some concerts and give an early New York recital, under the management of Daniel Mayer, Inc.

Mme. D'Alvarez scored a decided success here recently in her Carnegie Hall recital, when she sang to a packed house of enthusiastic proportions. Her program was varied and she interpreted it in her own superb fashion, literally holding her listeners in the palm of her hand. She has a large following in the Metropolis and many distinguished personages were numbered among the audience. She was in excellent voice, and if the German group seemed to please the most in the first half, the concert drew to a triumphant close with the Spanish group. Her voice was fresh and opulent, and in appearance she proved decidedly handsome, having lost considerable weight, which she frankly attributes to exercise, diet and dancing, of which she is decidedly fond. She herself states that she has never felt better in her life, and this was certainly disclosed in her recent concert. It is to be hoped that Mme. D'Alvarez will be heard more frequently next season; there's a place for such singers.

Pennsylvania Grand Opera to Give Three More Performances

Francesco Pelosi, general manager of the Pennsylvania Grand Opera Company, announces that this season has been a fine success for the company, not only artistically, but also financially, and patronage has been exceptionally good. The company will give three more performances this season. The next one will be on Wednesday evening, April 3, at the Academy of Music, Philadelphia, when a double bill will be presented. *Cavalleria Rusticana* will be sung by a cast including Rhea Toniolo, David Dorlini and Valentin Figaniak, and Puccini's *Il Tabarro* will feature Pasquale Amato, Renato Flandina and Pasquale Ferrara. Both operas will be conducted by Federico Del Cupolo, whose artistic directing has been partly responsible for the fine success of the performances this season.

Ruth Kemper's Playing Marked by "Individuality"

"Individuality was brought to the concert stage by the violinist, Ruth Kemper, and there was individuality also in her program." Such was the opinion of the *Volks-Zeitung* of Vienna, following this young artist's concert there in January. Of equally high caliber was the comment of the *Nemigkeits-Welt-Blatt*, which declared that Miss Kemper masters the violin with a command of tone, technical facility and a fine feeling for singing quality. In speaking of her interpretation of the various numbers she presented, the *Neues Wiener Journal* stated: "Ruth Kemper, with her rendition of the D major concerto by Mozart, showed herself to have reached the heights of substantial musical culture. She has command of a smoothly flowing tone production, which arises out of a dynamic and sure mastery of the bow. From a musical point of view she has a true understanding of Mozart's musical line, as well as of the peculiarly brilliant violinistic effects required by the Spanish symphony of Lalo."

Betty Tillotson Concert Notes

Marion Armstrong, Canadian soprano, and Isabelle Burnada, Canadian contralto, gave a joint recital at the Belmont Hotel for the Canadian Club of New York on February 23. The audience, which consisted of leading Canadians in New York City, rose as a body to express

their appreciation of the delightful evening provided by these two artists. Each gave two groups of classics and Canadian and Scotch songs, ending the program with a group of duets. Florence Wessell, who is responsible for the voice production of these artist-pupils, is entitled to much credit for their success.

St. Denis and Shawn To Tour

Ruth St. Denis and Ted Shawn will make an extended tour beginning in October, under the exclusive management of Edward W. Lowrey, formerly associate manager of Daniel Mayer.

During the past season Miss St. Denis and Mr. Shawn have been having a kind of sabbatical year and have confined their joint appearances to the East and South. Their tours have been brief ones of a week at a time in order that they might enjoy their new residence school, Denishawn House, erected a year ago in the Van Cortlandt Park section of New York.

Their season together ended on March 9 at Smith College, Northampton, Mass., concluding a week in New England cities which proved to be one of the triumphs of their career. In New Haven they danced at the Shubert Theater, under the auspices of the local branch of the American Association of University Women and followed it with engagements in Wellesley, Manchester, N. H., Providence and Boston. Capacity audiences greeted them everywhere and Alumnae Hall at Brown University was completely sold out four days in advance of their appearance and hundreds were turned away. The climax of this week was reached in Boston when the Boston Opera House was filled from top to bottom at a benefit performance for Ellis Memorial House and the receipts for the evening exceeded \$8,500, a new Denishawn record. Like enthusiasm prevailed at Smith College and the event took on further significance in that it marked the first public appearance of Mrs. Calvin Coolidge in Northampton after her return from Washington.

The plan for next season's tour is very attractive and will be an innovation in that the two stars will appear in joint recitals of solo and duet dances, supported by a two-piano combination consisting of two artists who have gained considerable reputation abroad in this particular field. It assures a program of high lights with the noted dancers alternating in a succession of new numbers and yet including a few of the creations which have become especially popular in recent seasons. Otherwise the production will be as elaborate and complete and the costuming as brilliant and colorful as in the past.

Miss St. Denis left for California immediately after the Northampton performance, and during her stay on the Coast will make more than a dozen individual appearances under the local direction of L. E. Behrmer, before returning to join Mr. Shawn in a number of summer open air performances in the East. In the meantime, Mr. Shawn, assisted by the present season's company of Denishawn Dancers, began on March 23, a five day engagement at the Steel Pier Casino Hall in Atlantic City.

On April 15 Mr. Shawn will make his first lone appearance in New York in a dance recital in Carnegie Hall, in a program which will include his most notable dance creations, the first opportunity ever given to see all of them in a single evening.

Mana-Zucca Music Club's Concert

A large and enthusiastic audience greeted two of Miami's favorite artists—Felicia Rybier, Polish pianist, and Dora Miller, dramatic soprano—on March 11, at the White Temple, Miami, Fla. This recital was given under the auspices of the Mana-Zucca Music Club. Highly temperamental gifts and poetic feeling were displayed in Felicia Rybier's

playing of the Paderewski variations and in her Russian group. She introduced a new piano work of Mana-Zucca's, *Fantasia Rhapsodique*, which was given an ovation. She appeared in a very picturesque gypsy costume while playing the Liszt Hungarian fantasy.

Dora Miller's dramatic voice was heard to good advantage in an aria and German group. With the composer, Mana-Zucca, at the piano she sang four songs which were warmly applauded. Two encores, *I Love Life* and *In Sleepyland*, were added. Both artists were accorded a veritable ovation and their next appearances will be eagerly looked forward to.

Iturbi Highly Praised

Jose Iturbi, who is being brought to America next year by Judson, has received all sorts of praise from the press of Europe. *Le Monde Musical* of Paris says of his playing that is "ravishing"—"He played everything from the classics to De Falla, who could not have found a better interpreter." *El Sol*, Madrid, says he is "a magician of the piano." *Le Midi*, Brussels, reports: "The people fighting to hear the Iturbi recital had to stand in the streets." The London Daily Telegram wonders whether he is not destined "to be the successor of Liszt or Rubinstein."

New Compositions by Otto Luening

Otto Luening has completed six songs for soprano and two songs for bass after poems by William Blake and Walt Whitman. In addition to these works, the composer has written six short pieces for the piano and a six-voiced chorus with organ, entitled *Christ Is Arisen*.



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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

North Central Supervisors' Conference

The convention of the North Central Music Supervisors' Conference will be held in Milwaukee, Wis., April 16-19. Some 1,500 music supervisors are expected to attend, coming from the states of Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, South Dakota, Ohio, Wisconsin, and Ontario. The members of the local committees in charge of the preparations for the meeting have been appointed by the president of the conference, Ada Bicking, State Supervisor of Music of Michigan.

Milton C. Potter, superintendent of schools of Milwaukee, will act as general chairman; Herman F. Smith, supervisor of music in the public schools of Milwaukee, is general secretary. The general committee consists of the following: Milton C. Potter; Walter Alexander, president of the Milwaukee State Teachers' College; Rev. J. J. Barbian, superintendent of the Catholic parochial schools; Irene Born, president of the Milwaukee Kindergarten Teachers' Association; Lucia Briggs, president of Milwaukee Downer College; Robert L. Cooley, director of Vocational Schools; Ethel

Gardner, president of the Milwaukee Teachers' Association; Mrs. H. J. Godeke, president of the Milwaukee Parent-Teachers' Association; William Kastner, president of the Milwaukee Principals' Association; Alvin H. Hanson, president of the Milwaukee High School Teachers' Association; Rev. William M. Mager, president of Marquette University; and B. Schumacher, superintendent of the Missouri Synod of Lutheran Schools, Wisconsin.

Herman F. Smith, Walter S. Nichols, Otto W. Miessner, and H. L. Ferguson make up the executive board. The chairmen are as follows: (banquet committee) Ella L. Babcock, (exhibit committee) Earl L. Hadley, (finance committee) Otto W. Miessner, (reception committee) Lillian Los-Carlton, (hotel committee) Cale Oltz, and (membership committee) Louis Goodrich. Dorothy Enders has charge of the publicity and D. W. Corcoran of transportation.

The officers of the conference, as well as the Milwaukee teachers, are making every effort to assure the success of the convention. "Music for every child—Every child for music," is the slogan. The visitors to this meeting are promised a mixed chorus of high school students of the Middle-West, under the leadership of Dr. Lewis Browne of Chicago; the noted Lyric Male Chorus of Milwaukee, under the direction of Alfred Hiles Bergen; A-Capella Choir of Flint, Mich., and a negro chorus from Evansville, Ind.

The complete program of the conference will be announced later.

Comment

The great bond in music education is singing. Singing is universal. It is impossible to overestimate the importance of human voices in group and choral singing. Group singing has unified the emotions, joys, and purposes of individuals and so made worshippers and citizens into coherent community bodies. The national anthems and war songs have played their part in tying the bonds of human fellowship. It is impossible to create an enthusiastic alumni without a stirring "Alma Mater." Practically every gathering of people, large or small, opens and closes with the singing of a song. There is a significance in the fact that two of the most important conferences in history have been brought to a close with singing. It is written for each—"and they sang a hymn and went out." When Greek culture hung in the balance in 430 B. C., comes the first instance. One of the dreariest scenes in history was enacted in the heart of Babylonia. Ten thousand Greek soldiers accompanied several hundred thousand Asiatic soldiers on the expedition against Artaxerxes, the Babylonian. They were bent on conquest, but incidentally they represented the Greek Culture which was the best of that age. Cyrus, the leader, was killed, and the Greeks, leaderless and disorganized, were in a sorry plight. The army of Cyrus was invited under a flag of truce to a conference with the Babylonians, and was treacherously annihilated. The remainder of the Greeks lay through a dark night, surrounded by a hostile army of a million victorious Persians, a thousand miles from home without a single ray of hope. Then came a young man, Xenophon, a pupil of Socrates, and gathered a few of the Greek officers in a tent. There was born a plan which resulted in the turning back of the Persian horde and saving the Greek light for the later empire of Alexander. This conference is recorded in history and the record closes with the words: "And when they had sung a hymn they went out."

Coming down the lanes of history we find twelve humble Jews gathered in an upper chamber in Jerusalem with their leader, a man named Jesus. The night was dark and astir with foes, for this Jesus was a hunted man and was about to surrender himself to his persecutors. Girding himself with a towel, the badge of servitude, Jesus washed his disciples' feet and proclaimed to the world the brotherhood of man. Though these were Christ's last hours on earth, the night was about to give way to the dawn of a better day—the diffusion of Christianity. "And he that will be greatest shall be the bond servant of all," was the philosophy voiced by the Leader. The Biblical narrative closes, "And when they had sung a hymn they went out."

Not always victory brings forth singing. When the world's greatest ship was sinking the doomed passengers clustered and sang "Nearer My God to Thee." Yes! the great bond in Music Education is singing. Let us have more of it.

Dartmouth College Offers Prize

According to an announcement recently made public by President Ernest M. Hopkins of Dartmouth College, a prize of \$1,000 has been offered by an anonymous donor for an adequate musical setting for Richard Hovey's poem, Our Liege Lady, Dartmouth. Competition for the prize is open to any one, with the sole stipulation that the composition, if accepted, shall become the property of Dartmouth College.

A committee of three judges to determine the selection has been named by President Hopkins. They are Judge Nelson P. Brown, '99, of Everett, Mass., chairman; former Governor Channing H. Cox, '01, of Boston, Mass., and Charles E. Griffith, '15, of Newark, N. J., each during his college course a prominent member of the Dartmouth Musical Clubs. Acting on the wishes of the donor, this committee has stated that the composition should take the form of a song suitable for group singing, that it should be of a type that can become popular and can be used as a "Victory" song, and that, if necessary, the words may be modified slightly in order to obtain this result.

The rules of the competition, as outlined by the committee, are as follows:

(1) Compositions shall be original, never previously published, and submitted in manuscript form to the chairman, Nelson P. Brown, 186 Linden Street, Everett, Mass., before June 1, 1929.

(2) Composition should be preferably a four-part male voice setting with accompaniment which would lend itself especially to band or orchestra arrangement. The voice writing need not be confined to four-part, but may be a solo, two- or three-part. In whatever form submitted, it should lend itself to group singing of the popular type.

(3) Compositions will be judged by Nelson P. Brown, Channing H. Cox, and Charles E. Griffith, for their sincerity, melodic inspiration, mastery of harmonic material, and general suitability for popular usage in the vigorous atmosphere of college life. Each contestant may submit not more than two settings, and not more than two arrangements of these settings.

(4) All compositions must be submitted anonymously, and shall bear no name or mark which could serve for identification of the composer. To each composition shall be attached a sealed envelope containing the name and address of the competitor. All compositions shall be submitted at the composer's risk, but the committee will guarantee that all possible care will be taken of the compositions, suggesting that they be submitted by registered mail, return slip requested. However, composers should keep a copy of their work. All compositions not accepted will be returned to the composer, the usual stamps being provided by the composer for return postage.

(5) The committee reserves the right to reject any and all compositions and to extend the length of the competition if no suitable composition is received before the published closing date.

Richard Hovey graduated from Dartmouth College with the class of 1885. During his undergraduate years he contributed many excellent poems to undergraduate publications and much of his verse written both as a student and as an alumnus had to do with his college. "Our Liege Lady, Dartmouth," the words of which follow, was written in 1891 and was first published in 1898 in the first edition of the Dartmouth Song Book:

OUR LIEGE LADY, DARTMOUTH

Up with the green! Comrades, our Queen
Over the hill-tops comes to convene
Liege men all to her muster.
Easy her chain! Blithe be her reign,
Queened in our heart's love, never a stain
Dimming her 'scutcheon's lustre!
Up with the green! God save our Queen!
Throned on the hills of her highland demesne,
Royal and beautiful, wise and serene,
Our Liege Lady, Dartmouth!

Gallant and leal! Truer than steel!
Loyally gather about her and kneel
Here at her flag's unfurling.
Welcome her near, cheer upon cheer,
Shout 'till the hawk far above us may hear,
Where the clouds in the sky are curling.
Starry her fame, Heaven-born dame!
Cannon and trumpet salute her high name!
Hear the ranks ring with the royal acclaim!
Our Liege Lady, Dartmouth!

Laurel and vine, what shall we twine
Meet for her brow who sits under the pine
Far from the mad town's jarring?
Gracious and fair, see in her hair
Jewels her nobles have brought her to wear,
Won in the world's stern warring!
Stainless her throne! Royal and lone!
Born in the purple the sunsets have thrown
Over the mountains by God's grace her own,
Our Liege Lady, Dartmouth!

Hail to the Queen! Look, where the green
Folds of her banners about her are seen,
Flash of her knights' cuirasses!
True-hearted throng, break into song!
Rally her cavaliers, faithful and strong!
Shout as her ensign passes:
Up with the green! God save our Queen!
Throned on the hills of her highland demesne,
Royal and beautiful, wise and serene,
Our Liege Lady, Dartmouth!

Further information in regard to the competition may be secured by writing to the President's Office, Dartmouth College, Hanover, N. H., or to Nelson P. Brown, 186 Linden Street, Everett, Mass.

N. Y. U. Class Piano Teachers' Association

The New York University Class Piano Teachers' Association has been formed for the purpose of promoting class piano instruction. Meetings are held every Thursday from



LENOIR HIGH SCHOOL BAND, JAMES C. HARPER, DIRECTOR

This is the High School of Lenoir, N. C. It is considered to be one of the best organizations of its kind in that State. This band has taken part in all of the band contests for high schools held in North Carolina and has come home with a first place trophy, excepting the first year. Last year this band was selected by the judge over all other bands to play in the final concert of the contest, the highest honor a school band may win in North Carolina. Mr. Harper has a waiting list of applicants.

MUSIC IN THE SCHOOLS AND COLLEGES

4 to 5 P.M., in Room 29 of the Music Education Building at 80 Washington Square. At this hour a group of ten children is taught, using the John M. Williams piano instruction books, and the Neely keyboards.

The association is largely composed of teachers trained in this work by Miss Broughton at New York University. Anyone interested is invited to attend the meetings and take part in the discussion of this new and important development in the field of piano instruction.

At the meeting on March 21 Caroline Groll-Verhoeff described her class work at the Students' Art Guild in Ridgewood, N. J., and the public schools of Hohokus, N. J.

The regular class in group training is held on Mondays and Wednesdays at New York University at 12 o'clock with twenty-eight teachers enrolled this term. The summer course begins July 1 and lasts six weeks.

Paul Weaver for Cornell University

Paul J. Weaver, who has been professor and director of music at the University of North Carolina since 1919, has been selected as Professor of Music in the College of Arts and Sciences of Cornell University, according to a statement made by President Livingston Farrand, and

briefly and exclusively announced in last week's issue of the MUSICAL COURIER. He will go to Ithaca next July to take charge of instruction in the theory and history of music and to organize choral singing. Early additions to the staff of the department, it is expected, will lead to the organization of a full curriculum of music for students desiring a general knowledge of that subject for cultural rather than for professional training. This is in line with the purpose of the University to develop a wider appreciation of the fine arts among its students.

Prof. Weaver is a native of Wisconsin and a graduate of the State University. He holds an associate degree from the American

Guild of Organists, and studied piano, voice, organ and theory under masters. He was director of music at Racine College of Wisconsin in 1911-12 and was engaged in the supervision of music of the public schools of St. Louis from 1915 to 1919.

Under Prof. Weaver's direction during the last six years the men's choral club of the University of North Carolina has earned eminent rank. It has been heard in concert in many American cities, and two years ago it toured England and France.

As a part of the work of his department at the University of North Carolina, Prof. Weaver has led in the development of musical education throughout that State. In the last ten years the number of school systems in the State which have developed music instruction has increased from ten to over 250. He is Dean of the North Carolina Chapter of the American Guild of Organists, and was organizer in 1922 and first president of the Southern Conference for Music Education. He is a member of the National Research Council for Music Education and vice-president and supervisor of the National Conference, besides belonging to a number of other musical organizations. He is editor of the Music Supervisors' Journal and vice-president of the Music Supervisors' National Conference, the headquarters of which will be moved to Cornell. He served in the United States Navy during the World War and is a member of the Alpha Tau Omega Fraternity and Phi Mu Alpha honorary musical fraternity.

Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER.—The Editor.

College graduate, with four years' very successful experience, desires to change position next September. Five years' successful solo work (soprano), can direct orchestra and band, glee clubs and classes. Wishes to advance over present position. Can teach voice, piano and expression.

B. G.

Music Supervisor, well qualified, with college degree, five years of successful experience, plays the violin and piano and can teach practically all the instruments of the orchestra, desires a position near a large city or in a place with good connections to a large city. Very good orchestra conductor but successful in all phases of public school music work. You will find this person deeply interested in music and very desirous of bringing the very best music to your community. References furnished upon request. A. L. B.—Box 11.

Supervisor of Public School Music desires position somewhere in the Middle West. Graduate of an accredited music school with two years' successful teaching experience in elementary, junior and senior high school. A. C. S.

Wanted: Position as supervisor of music. Applicant is Bachelor of Music graduate of Converse College, and also holds a certificate in Public School Music. Five years' experience as director of High School music and studio work in both voice and piano. Best of references.

M. S. 17, COURIER.

General Notes

Kansas

Hillsboro.—Under the direction of the supervisor of music, May Belle Howard, the operetta, The Japanese Girl, was recently given.

Nebraska

Lincoln.—The Nebraska State High School Music Contest will be held in Lincoln, May 3-4. This will be the sixth annual contest. Contests in Nebraska were organized by H. O. Ferguson, formerly director of music at Lincoln.

This year for the first time a well organized system of preliminary district contests will be held in each of the six districts of the Nebraska State Teachers' Association. Most of these district contests will be held the week of April 12-13. Winners of first, second, and third places are eligible to enter the State contest.

North Dakota

Grand Forks.—The Grand Forks Community Association and the Rotary Club sponsored the University of North Dakota concert band, John E. Howard, director, in a concert given recently in the Metropolitan Theatre here. The program was as follows: March Militaire, Talbot; Overture, Phedre, Massenet; Sigurd Jorsalfar Suite, Grieg; Valse Triste, Sibelius; cornet solo, Carnival of Venice, Clifford Simenson, with Esther Moe at the piano; selected numbers by the Great Northern Male Quartet; Serenade, Victor Herbert; Cinderella's Wedding Procession, Dicker; Poet and Peasant Overture, von Suppe.

Minot.—The committee on arrangements in the music section of the N. D. State Teachers' Conference has arranged to have Peter W. Dykema, of Columbia University, direct the community singing at the next meeting of the conference, which will meet in Minot next year. He will also direct a chorus of High School pupils. Letters are being sent out to the high schools of the state, securing membership for the stimulating interest in the vocal music in the schools throughout the state, and that teachers and pupils taking part will carry back to their section added enthusiasm for music.

The University Concert Band of the N. D. State University this year represents the most completely balanced instrumentation which they have had, according to John E. Howard, director of the University Band and Orchestra. Local recognition of the efforts of the organization in concerts has been most gratifying. The University Concert Band is to be uniformed this semester with a splendid new outfit which is an indication of the appreciation of the university officials. A spring tour by the organization is being planned and the band will play in some of the cities in North Dakota, Minnesota and Wisconsin in a week's tour which is being arranged.

The university has two bands with an enrollment of about ninety players, which is an indication of the interest in band work in this institution. S. E.

Tennessee

Nashville.—The Tennessee State Music Teachers' Association, through the efforts of its president, Mrs. Forrest Nixon, has secured Joseph E. Maddy, of Ann Arbor, Mich., as guest conductor for the annual concert of the all-state orchestra. This concert will be given in Nashville during the State Teachers' Association meeting in the War Memorial Auditorium on March 29.

Mr. Maddy is an authority on high school orchestras and is director of the National High School Orchestra Camp. His coming to Tennessee to direct the All-State Orchestra is a notable event and a stimulus for activity among the young orchestra musicians of the state. All high schools in Tennessee having orchestras are making a special effort to give their musicians the opportunity of playing under the direction of Mr. Maddy.

The program is as follows: Turkish march, Beethoven; Lenore symphony, second movement, Roff; May Day dance, Hadley; Valse Triste, Sibelius; L'Arlesienne Suite No. 1, Bizet; Dance of the Clowns, Rimsky-Korsakoff.

The music will be furnished as a loan from the National High School Orchestra Camp Association. Margaret Wright of Johnson City, Tenn., is state chairman of the organization.

Vermont

Proctor.—The glee clubs of the Senior High School of Proctor, Vt., assisted by the orchestra, recently presented The Ghost of Lollipop Bay, by Charles Wakefield Cadman, under the direction of Hortense M. Hoyt, music supervisor. Evelyn Jones was at the piano and Wallace Fay, assisted by Richard Hayes, acted as stage manager.

Members of the clubs sang all the solos as well as the choruses, winning hearty applause from the large audience. The performance was a success, musically and financially. Eighty young people were on the stage.

Within the past month, a beginners' orchestra has been organized, with members from the upper grades and junior high school. Twenty-two young violinists, six viola players and four cellists are having daily lessons. Members of the High School Orchestra and of the local band are actively interested and will assist Mrs. Hoyt in training the various sections of the new organization.

It is expected that the work will result in an orchestra of from forty to fifty pieces and a Junior Band. From the proceeds of the operettas, and other musical activities, the High School glee clubs are financing the young orchestra.

Czerwonky Urges Support of Orchestras

"Our high school orchestras are doing a wonderful piece of work," declared Richard Czerwonky in speaking before the Nebraska State Music Teachers' Association at its annual convention. Mr. Czerwonky, together with Oscar Seagle and Rudolph Ganz, conducted master classes before the Nebraska Association at its annual convention at Lincoln, February 18, 1929.

Mr. Czerwonky urged violin students to familiarize them-

Music Educators of Note

EFFIE E. HARMAN,

who is the director of music in the schools of South Bend, Indiana. In 1920-25 she was a member of the board of directors of the Music Supervisors' National Conference, and from 1923 to 1926 was chairman of the Public School Music Section of the Indiana State Federation of Music Clubs.

For a number of years Miss Harman has added much to the musical possession of the children in South Bend, where

she has conducted performances of opera revivals of Gilbert and Sullivan's works, together with other activities, such as biennial spring festivals which include all children in the schools of South Bend in both instrumental and vocal ensemble. Miss Harman received high commendation for the singing of a large chorus representing nine cities which gave a program last October at the meeting of the North Central Indiana Teachers' Association.



selves with the various orchestral instruments in order to broaden their musical experience and to make the greatest of all instruments, the orchestra, musically intelligible.

While in Lincoln Mr. Czerwonky gave an hour of his time to a special rehearsal of the Lincoln High School Symphony of seventy-five pieces. This orchestra is in the high school under the direction of Charles B. Righter, direc-

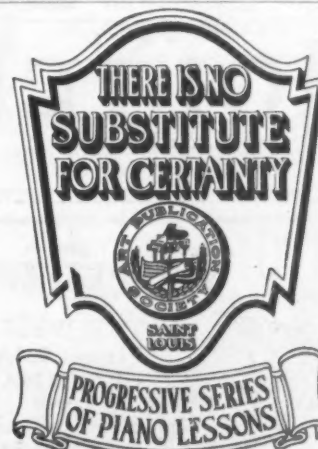


A NOTABLE GROUP

Attending the Nebraska State Music Teachers' Association Convention may be seen (left to right) Professor Oren Spepanek, head of the romance language department, University of Nebraska; Richard Czerwonky, head of the violin department, Bush Conservatory, Chicago; Charles B. Righter, director of instrumental music, Lincoln (Neb.) city schools; Professor August Molzer, director of the Molzer Violin School, Lincoln.

tor of instrumental music in the Lincoln Schools. Mr. Righter was a former student of Mr. Czerwonky.

Mr. Czerwonky, formerly concertmaster of the Minneapolis Symphony, is now head of the violin department at Bush Conservatory, Chicago, and director of the Bush Conservatory Orchestra.



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**ISABEL
MOLTER**DRAMATIC SOPRANO
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York City**Mrs. Harcum Active in Concert Work**

The musical activities of Edith Harcum include those of a concert pianist, as a member of the Harcum Trio and as head of the Harcum School at Bryn Mawr, Pa.

Mrs. Harcum's recent engagements included an appearance on February 28 at the Acorn Club in Philadelphia. On March 12 she gave a recital at the Harcum School, which marked the first of a number of appearances during this week. On March 14 she played for the Philadelphia Country Music Club, and the next day she left for Smith College (Northampton, Mass.) to give a program under the aus-



Photo by Kubeys-Rembrandt Studios

EDITH HARCUM

pices of the music department of the college. On her return, Mrs. Harcum stopped in New York, where she was heard on March 18 over radio station WJZ for the National Broadcasting Company.

Characterized always by an appealing charm, Mrs. Harcum's playing this season seems to have taken on a new depth and virility. Her programs always include an interesting selection from the different schools of music, and she plays Bach or Ravel with equally convincing interpretation.

Notes from Proschowski School of Singing

Juan Pulido, Spanish baritone and Victor artist, left recently for a concert tour through Cuba where he is booked for twenty-two concerts. Oliver Stewart, tenor, gave a joint recital with Elizabeth Lennox at Stamford, Conn., on February 27. On March 5 he was engaged to give a concert in Yonkers, N. Y., at the Chaminade Club; March 19, at the Bowery Mission; March 22, New Haven, Conn., and April 7, at New Bedford, Mass.

Marie Healy, coloratura, has returned from a concert trip through the New England States, her last engagement being Manchester, N. H., and has been engaged for the Springfield, Mass., Festival.

Mary McCoy, coloratura, arrived in New York on February 25 after a successful tour with Schubert's My Maryland company; she sang the leading role, Barbara Frietchie. Helen Bretz, mezzo-soprano, gave her New York recital at Steinway Hall, March 5, with Ruth Emerson at the piano. Helen Bourne gave a joint recital with Josef Lhevinne at the Barbizon Club series, March 17. Rosalie Norman, contralto, has been engaged to give a song recital in Birmingham, Ala., May 10. Doris Emerson, soprano, is substituting for several weeks at the West Park Presbyterian Church for Vera Curtis; within the last ten days Miss Emerson has been busy in concert work, having been the soloist for the Craftsman Club at Concord, N. H., and also at concerts in Providence, R. I., and Norwood, Mass. Kathryn Lamson, contralto, has been appointed to a very fine church position in Westfield, N. J.

Dean Becker, tenor, who has been broadcasting over Station WJZ and who has been gaining a reputation as a radio tenor, was called to his home in Quincy, Ill., by the illness of his father. Janet O'Connor, contralto, gave a musicale February 27 at the Trowbridge residence in Bedford Hills; she also broadcasted programs over WRNY, January 17, 24, 30, and February 6.

Helen Ardelle, coloratura, was the guest artist on February 1 at the Manhattan College reunion at the Ritz Tower. She was soloist with the Octave Club in Norristown, Pa., on March 5. On February 19 she sang at the Waldorf-Astoria in a concert sponsored by the Ariadne Club; at this concert Miss Ardelle represented the Little Theatre Opera Company of Brooklyn.

Eleanor Starkey, soprano, gave a song recital for the Century Club in Kennet Square, Pa., February 22. Lydia Summerfelt, contralto, substituted for Nevada Van der Veer at Fifth Avenue Presbyterian Church on January 27. Grace Demms, soprano, has been engaged to sing in the Messiah in Montreal, Canada, March 29.

The regular Tuesday night recitals given by the pupils of the studio are proving extremely popular. The concerts given so far are as follows: Doris Gubelman, on February 12; Marion Raymond, on February 19, and a joint-recital by Susan Wallace and Helen Marshall, on February 28.

The last lecture of the series which Mr. Proschowski has given for teachers took place on March 4. This closed the series of ten lectures which has brought teachers and advanced pupils together for special work. The last series of lectures will be started April 1 and will conclude at the time that Mr. Proschowski leaves for his master class in Kansas City.

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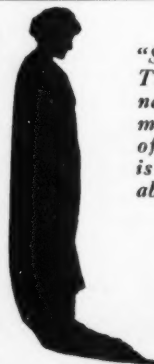
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Edward Collins to Have Summer Master Class at Chicago Musical College

Edward Collins, who has gained renown and recognition not only as a pianist and pedagog, but also as a composer, will hold a master class at the Chicago Musical College Summer Master School. One of his most interesting courses will be that in "piano musicianship." The course will be divided into twelve discussions designed to awaken the interest of the piano student in the broader and more modern phases of his art.

The subjects of the course will be: (1) Harmonic and form analysis as the key to mastery. (2) Some ideas on constant memorizing away from as well as at the piano. (3) The ear even more important than the fingers. (4) The ability to read and transpose at sight. (5) Scale studies; not alone our major and minor should be taught but also the



EDWARD COLLINS

Greek scales and alterations of them; fingerings suggested. (6) Arpeggios constructed from chords of the ninth, eleventh and thirteenth; (while the composer has progressed the piano student is still engrossed in the triad and seventh chord); arpeggios constructed from alterations of the above mentioned chords and from those built upon fourths; the pianist should appropriate the modern composer's harmony; examples of exercises suggested by harmonic combinations met with in ultra modern compositions. (7) Instrumentation taught at every lesson. (8) Modern pedalling (Debussy especially). (9) Excursions into the fields of other musical literature. (10) What constitutes a comprehensive knowledge of piano literature. (11) The training of the artist as compared with that of the virtuoso, and a resumé.

Besides these classes, Mr. Collins will give private instruction, as heretofore.

Cadman Greets the Cadman Club

An article in the San Diego Union prints an extended account of a concert given recently by the Cadman Club of San Diego at the Unitarian Church, Mr. Cadman being present. The program opened with Cadman's rousing *Awake! Awake!* and showed in the singing of it effective training during the ten years of its existence under its able director, Wallace Moody.

The club consists of a male chorus made up of business and professional men. Mr. Cadman was introduced and charmed all by the simple unaffected friendliness and boyishness entering into the spirit of the occasion. Another Cadman number given was called *Service*, of which Cadman himself played the accompaniment. It is described as a rousing, inspirational song whose beautiful verse was written by Edward Lynn of Los Angeles. The poet, a close friend of Cadman's, had come down for the occasion, and Cadman's mother was also present. After a rendition of *Service*, Mr. Cadman consented to play a solo group of his own compositions—*Romance in G*, *March Grotesque* and *Ecstasy*. Mr. Cadman explained that the *March Grotesque* was more modern and fantastic than anything he had yet written, with more than a touch of humor. In it one heard the clump of clowning feet, with occasionally a misstep with a wink behind it. All three compositions were received with unbounded enthusiasm. Augusta Bispham Starkey sang, among other things, Cadman's lovely *The Moon Dropped Low*. Mr. Cadman is spending the winter in San Diego.

St. Cecilia Concert April 3

Victor Harris will conduct the final concert this season of the Saint Cecilia Club, in the ballroom of the Waldorf-Astoria, on Wednesday evening, April 3. This is not only the final concert for the season, but also the farewell concert of the club in this room, in which all of its concerts for the past twenty-three years have been held.

The club will be assisted by John Barclay, baritone, and an orchestra made up of members of the New York Philharmonic-Symphony. The program will include, as usual, works specially written for the Saint Cecilia Club. On this program will be a cantata by Henry Hadley for chorus, soloists, and orchestra, entitled *A Legend of Granada*, and compositions by Cesar Cui, Fritz Volbach, Arthur Foote, Charles W. Cadman, Cecil Forsyth, and Mr. Harris himself.

The concerts of the Saint Cecilia Club in the future will be held in Town Hall.

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Virginia Richards Wins Critics' Praise

Virginia Richards, soprano, who made her New York debut in Steinway Hall on February 25, received the unanimous praise of the critics of the New York press. A capacity audience that proved its pleasure by continued applause after each number sung by Miss Richards, immediately decided the fact that the recital was a success.

In referring to the recital, the New York Times said: "Miss Richards made a successful debut last evening at Steinway Hall. The singer showed substantial gifts of natural musicianship, a low voice rich and velvety in the mezzo register and skill in controlling its higher tones. Miss Richards brought to her songs an agreeable animation and variety. Her discrimination of style and sentiment was also shown in the contrast of Hue's A des



VIRGINIA RICHARDS

Oiseaux and Debussy's delightful Beau Sori." The New York Herald Tribune said in part: "Virginia Richards, a young soprano of ingratiating presence, gave a recital last evening at Steinway Hall. Her program was of sufficient variety to demonstrate her talents. Here is a voice of range, power and some brilliance. The audience was large and friendly, bestowing both applause and flowers." Miss Richards' excellent notices will undoubtedly be a stimulus to her recital plans of the future, which are, at the present writing, still tentative.

Sibyl Sammis MacDermid Presents New Sopranos

In the Blue Room of the Hotel Ansonia, on February 26, Helen Clymer made her debut in a program of songs by Caccini, Handel, Grieg, Brahms, Paladilhe, Moussorgsky, Valverde, and an aria from Der Frieschutz. The evening was further heightened by the appearance of Hallette Gilbarte and James G. MacDermid, each of whom accompanied the singer in a group of their songs.

The attractive young artist has a well schooled voice of the lyric type with a brilliant scale and easy top notes, of which she evidently has no fear in their use. She sings as though she enjoyed doing so. She will improve in her languages as she progresses and one can expect to hear further from this young vocalist.

On February 16, in her studio in the hotel, Mrs. MacDermid presented in individual recital, Agnes Dillon, and Marian Salisbury on February 23.

Miss Dillon made an attractive young debutante, winning with her poise in the delivery of about twelve or fifteen songs, including some difficult coloratura passages which she negotiated with ease.

Miss Salisbury came through the ordeal of a first recital with a good performance to her credit, displaying a voice of natural warmth and with a good scale and range. The singer has the advantage of excellent musicianship and interpretative ability and her diction at all times commendable. She has much to recommend her. R.

Mme. Ney "An Artist of the First Rank"

"Elly Ney weaves a sonorous spell of sounds with the magnificent shaded feeling we find in some old portraits veiled in their venerable patina. It is thus that she recreates Schubert, with a tone of confidence like a murmured confession. Elly Ney in her playing gives the atmosphere of the Cenacle. One feels that the pleasure of being present is a privilege." The foregoing paragraph appeared in the Excelsior following Mme. Ney's appearance in Paris in an all-Schubert program.

La Gaulois declared that Mme. Ney gave persuasive and subtle interpretations, without affectation or vain striving for exterior effects. "The intimacy of her interpretation is one of the most alluring phases of her art," said the critic of this paper, while La Liberte was of the opinion that "one must salute her as a virtuosa and an artist of the very first rank."

Mme. Ney arrived in this country on February 4 for a short tour, opening with a recital in Boston on February 12, followed by several engagements in the East and West.

White-Smith Publishes Mildred Barnes Pieces

The White-Smith Music Publishing Company recently released four piano pieces, The Grasshopper, Gypsy Dance, Caprice and Nocturne, by Mildred Barnes. Miss Barnes was born in Illinois and at the age of six began the study of the piano under her mother. Later she worked with George Lewis of the Cosmopolitan School of Music in Chicago. She was nine when she had already begun to compose some melodies. Her formal training in composition was started later under Olaf Anderson of the American Conservatory of Chicago and continued later at Columbia University, where she specialized in composition for orchestra. While she has composed numerous songs, piano pieces and small works for orchestra, she is now engaged on her first symphony.

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Wynne Pyle Has Eighty-Five Pupils Teaching in Schools and Studios

In a recent conversation with Wynne Pyle it became evident that, after extensive study and practical experience in playing and teaching, she has gained much of inestimable value in regard to the instruction of piano for teachers and professional artists. It is her aim to make those who study with her able to help themselves, to work out their own musical problems. One of the points she stresses in her teaching is the encouragement of the asking of questions, and she always is ready to give reasons for whatever she advises. In order that her pupils may become familiar with the mechanical action of the piano, so as to know exactly what takes place when they strike a key, Miss Pyle has in her studio a working model of one note, the key escapement, hammer, damper and string. With this, experiments are made by the pupils with various sorts of stroke and touch, and with all degrees of force from the softest pianissimo to the loudest fortissimo. In the interpretative side of her teaching, Miss Pyle requires complete theoretical comprehension and formal analysis. Every composition played has to be gone into, discussed and analyzed, so that its harmonic and melodic development is thoroughly understood. She has a very extensive collection of music, including copies of original manuscripts by the great composers, as well as several editions of works which have given rise to different interpretations, and the student is made familiar with all of them.



WYNNE PYLE

Miss Pyle prepares about ten teachers a year. The

thoroughness of the results achieved may be estimated by the fact that out of one hundred and ten pupils, eighty-five are teaching in schools or independent studios—one school in New York now having seven of her teachers.

It is a common occurrence for teachers to come to New York in June in order that during the summer months they may secure their curriculum from Miss Pyle for the coming year. Many students also come to her for coaching in repertoire. Most of her pupils are public players, and some of them come from foreign countries. All of her instruction is private, but her pupils attend the Bauer master classes. Miss Pyle is associated with Harold Bauer, it being her duty to hear before each class the applicants unknown to him. She also coaches for his classes.

After having met this gifted musician, the name of Wynne Pyle always will bring to memory not only the achievements of a pianist who has appeared in recital and with leading orchestras both here and abroad and a pedagogue whose pupils have gone out to carry on her work in many parts of the world, but also a distinct and striking individuality. Her personality asserts itself, in some measure, in the many interesting and unique pieces of pottery, tapestry and bric-a-brac with which she surrounds herself in her studio, and which have been gathered from the far corners of the earth. Books there are, too, in abundance, and in various languages, showing her diversified and intense interest in literature. She teaches much, but in her spare time she reads—an active mind, always active. N.

Pro-Arte Symphonic Choir Buffalo Debut Acclaimed by Press

The first public hearing of the new Buffalo Pro-Arte Symphonic Choir, a mixed chorus, with Arnold Cornelissen, organizer and conductor, took place in December. The choir achieved a brilliant success as the following excerpt from the Courier-Express would indicate:

"Before beginning the regular program, Mr. Cornelissen, who was cordially received, paid a tribute to the generosity of the Buffalo Consistory in making it possible for the Pro-Arte Symphonic Choir to give its concert in the handsome auditorium, and also referred to the generous support and encouragement of Walter Platt Cooke who had helped to make this new project a reality.

"The first number, The Heavens Are Telling, from Haydn's Creation, by the mixed choruses with incidental solos by Agnes Tullis, Sidney Carlson and Percy Chatwin, was sung with stirring effect, the voices being well balanced, and the work of the incidental soloists delightful. An Easter Hymn by Leisring (1635), sung by male chorus with double quartet comprising Lillian Veatch Ruppel, Myra Kranichfield, Dorothy Evans, Mildred N. Beckert, Elvira Hobbie Coats, Mabel Larkins, Sidney Carlson and Vernon Curtiss, was a notably fine number.

"O, Salutaris, by Franck, for women's voices with soprano and tenor solo sung by Mildred Rieger and Sidney Carlson, was beautifully done with the religious feeling preserved throughout.

"Perhaps the outstanding number of the evening was the old Hebrew invocation, Elli, Elli, sung by mixed chorus with glorious tonal quality and a baritone solo by William Miles Thomas.

"Two numbers for double mixed quartet, A Red, Red Rose by Burns, and an Italian melody, Marianna, which had an enchanting swing, were sung by Peggy Bouch, Viola Ferris, Gertrude Peeples, Martha Fleeman, Vernon Curtiss, Frank Henshaw, Percy Chatwin and Henry Holland. In two songs for women's voices, Myra Kranichfield sang a contralto solo in The Dew it Shines, by Rubinstein, with beautiful voice. This number was conspicuous for its exquisite pianissimo and finely sustained phrases. Another interesting number, a Ukrainian song, A Lament, with soprano and basso obligato by Jadwiga Slivinska and Percy Chatwin, won enthusiastic applause. The finale was the Festival Chorus by Goldmark given with imposing tonal beauty.

"In all of the numbers the splendid and musicianly training of Mr. Cornelissen was strongly in evidence and seldom has a new organization made such a creditable showing at its first public concert. Mr. Montague at the organ and Mrs. Messersmith at the piano, contributed to the artistic quality of the program.

"Russell Baum, an artist pupil of Mr. Cornelissen's, played the Scherzo in B flat minor, Berceuse and other numbers by Chopin, with brilliant technical finish, firm musical tone and fine insight. He reflected credit both on himself and the training of Mr. Cornelissen."

Castelle Studio Entertains

Virginia Castelle, wife of the eminent vocal teacher of Baltimore, George Castelle, recently gave a private musicale and artists' recital to seventy-five guests, at which a number of Castelle pupils entertained with songs and operatic arias, in both solo and duet numbers. Those who participated were: Margaret Anger, Elsa Baklor, Elizabeth Stidman-Bilson, Mary Bokee, Ebba Boe, Beulah Fader, Elsie C. Hurley, Henrietta Kern, Gladys Kump, Miriam Mervis, Helen Stokes, Charlotte Zehr, Bernard Kossine, Clement Lucas and James Wilkinson.

It proved to be a thoroughly enjoyable evening for the

guests and a successful one for the young artists. In fact, each and every one of these pupils sang so splendidly that the Italian Consul, who was one of the prominent guests present on this occasion, remarked that never had he heard so many fine singers from any one studio in Italy.

Anne Yago to Go Abroad

Anne Yago, contralto, is planning to go abroad soon. She is now resuming her musical activities after four months of rest which she allowed herself as a celebration of her wedding which took place in December. Miss Yago in private life is Mrs. William H. McGuffey, whose husband is known in the literary world. After her return from Europe Miss Yago will give a concert in New York, in the early fall. While abroad she will coach on opera and German lieder.

Dorothy Bacon a Future Operatic Star

Young singers with operatic ambitions have two courses open to them. Some prefer to make few public appearances



DOROTHY BACON

in this country until they have gained ample experience, and believe it best to obtain that experience in some of the numerous opera companies in Europe. Others think it wiser to make their way to the top by first establishing a reputation in the recital field in this country.

Dorothy Bacon, contralto, prefers the latter course. She is active at club recitals, and since the middle of January has sung for the Pleiades Club, Verdi Club, Four Arts Club, World Neighbors Club and at the Waldorf-Astoria. Miss Bacon came to New York from Ohio four years ago, and for the past two years has been studying with Riccardo Deller, assistant conductor of the Metropolitan Opera Company. She prefers opera because she believes it gives better opportunity to express one's self than any other form of music.

Miss Bacon's most recent success was on the afternoon of March 17, when she presented a delightful and artistic program before a capacity audience at one of the series of Park Central Musicales. She was in excellent voice and her large, rounded, sympathetic contralto voice rang out clear and clear. Her diction was good and her interpretations were artistically rendered. She was enthusiastically received by her audience, and many expressed the belief that this young and talented singer will go steadily forward. B. Roxas Solis, pianist and composer, was the assisting artist and added much to the success of the afternoon. This series of concerts is given under the direction of Rose Hazard.

Lament

One,
That died and was buried last year I loved the best.
My heart is barren now; what care I for the rest?
Since his face I cannot see, nor hear his voice once more,
My life is still more grey and sadder than before.

Yet,
I live on and wonder how I can still this pain,
That rages in my heart and soul. I know it is in vain,
I loved him. He had the power that no one else has had;
He alone could make me deeply sad or really glad.

We,
Who live on this earth and strive to make it worth while,
Find it sometimes harder than we can bear to smile,
Friends, let us be friends to lessen each other's woes;
Let us help each other to live, to live without foes!
ELLA VIOLA STRÖM-GRAINGER.
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Frances Gettys Scores at Home-Coming

Frances Gettys, who for several years studied Italian repertory with Mme. Pieretto Bianca, in Rome and voice and opera with Maestra Camilli in the same city, recently returned to America and made a most successful debut in her home city—Omaha, Neb. Since then, she duplicated her success in Chicago and has given a recital in Jordan Hall, Boston, on March 25. Already the young lady has a flatter-



FRANCES GETTYS

ing offer for a two-months engagement in May and June in Venice to sing Lucia and Rigoletto under Maestro Lucan. Due to other engagements in this country, however Miss Gettys may not be able to accept the contract.

New Piano Concerto by John Tasker Howard

The New Jersey Orchestra, Philip James conductor, at its second concert of this season at the Orange High School Auditorium, played a new work by John Tasker Howard for orchestra and piano, with the composer at the piano. It is entitled Fantasy on a Choral Theme for Piano and Orchestra. It is scored for the usual orchestra with the omission of trombones, and the solo piano is used rather as an orchestra instrument than as an instrument for technical display. The work was performed as a piano quintet, with the composer and a string quartet, in November of last year. It was then scored for orchestra and enjoyed its first performance on this occasion. A review in the Newark Evening News said of it:

"To some persons it would appear to be toying with common sense to intimate that a modern composer, and a budding one at that, could give more pleasure by his skill in orchestration than Schumann can in those of his symphonic creations in which are less than his best. To hear Mr. Howard's work after the (Schumann) concerto was a joy. Originally written for piano and string quartet, the Fantasy has been scored for orchestra with the piano relegated to the role of an obligato instrument.

"Under the title 'A Concertino for Piano and Orchestra' it was performed for the first time in public last night. It calls into play two flutes, two oboes, two clarinets, two bassoons, the English horn, two trumpets, four horns, strings, tympani and the piano. It has life, color, ingeniously contrived effects without resorting to bizarre means to obtain them and is skilfully woven around the themes announced by the piano. The composer assisted in the performance and, with good reason, was acclaimed at the end of it. After this disclosure of his creative talent, Mr. Howard should be sure of a public."

Virgil Piano Conservatory Pupils Give Concert

The Virgil Piano Conservatory gave one of its usual interesting concerts on March 8 at Pythian Hall, New York. The players, whose ages, with the exception of one girl, varied between eleven and fifteen years, were Irene Kasten,

Evelyn Peyser, Minnie Fink, Geraldine Bernard, Poppea Ricci and Dora Richter. They were assisted by Charlotte Zelansky, pianist, and Martin Yazjian, a young violin student, pupil of Julius Pokora. All of the artists were enthusiastically greeted by a large audience.


Miss Zelansky opened the program with the first movement of the Beethoven sonata, op. 53. She made an excellent impression through her splendid technic and broad understanding, and it was not long before her hearers realized that they were listening not only to fine execution, but also that the player was achieving artistic results far beyond the ability of most players to accomplish. She was heartily applauded.

Then followed a delightful program given by the six young girls named above, all of whom presented fourth and fifth grade pieces by well-known composers with a style and finish especially commendable in young artists of their age and experience. Their playing was marked by a beauty and clearness that may be accounted for in the fact that Virgil technic enables them to play at a speed of 800 notes per minute in runs and some kinds of finger work, and 600 notes per minute in arpeggios. The violin solos played by Mr. Yazjian revealed many excellent points and were well received.

Miss Zelansky closed the program with the delicate and beautiful If I Were a Bird, by Henselt, and the brilliant Chopin Valse, opus 42, in both of which she excelled.

Hallie Stiles to Sing Louise at Opera Comique

Hallie Stiles, said to be the only American woman under permanent contract at the Opera Comique, will return to



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Paris in April to sing Louise. This is claimed to be the first time the role has been assigned to an American since the triumphal days of Mary Garden in Paris. The opera will be presented under the direction of Albert Wolff. She expects to return to this country next fall for her first American concert tour under the management of George Engles.

Miss Stiles has been singing at the Opera Comique for the past three seasons. She returned to this country for a four months' vacation last December. Her debut in Paris in 1926 in the role of Mimi was an enormous success. Since then she has sung the leading soprano roles in Pelléas and Melisande, Manon and Butterfly.

Victor Benham in America Next Season

Victor Benham will appear throughout the country next year and is shortly leaving for Europe to fulfill engagements in England and France, returning to the States in time to conduct his summer master class in Columbus, Ohio.

As early as 1885 Mr. Benham was looked upon as a child prodigy, when he was repeatedly engaged as soloist with the principal orchestras and was a protégé of Theodore Thomas.

He was born in New York and left for Europe in 1886, at the age of twelve, making his London debut with the Philharmonic, under the direction of Frederick Cowen, playing Beethoven's C minor concerto. He followed this by appearing in all the countries of Europe, his success being so marked when in Berlin at this period that Hans Von Bulow wrote an article for the Hamburger Musik Zeitung, styled Armes Publicum, owing to the dispute between famous critics of Berlin—Tappert, Urban, Erlich and Leopold Schmidt; one side declared that he was a phenomenon as an improviser, extemporizing fugues, sonatas, etc., upon themes given, but that his piano playing was immature, while the other side claimed the reverse. Bulow showed how little such critics could be depended upon.

The lad conquered all of Europe and returned to New York in 1892 and remained, concertizing in America for several years. From 1912, he has lived in Europe, constantly

appearing as soloist and in recitals, having been proclaimed "one of America's foremost pianists" by such critics as Korngold, Leopold Schmidt, Weisseemann, Ernest Newman and others.

Ada Soder-Hueck's 22nd Season of Teaching

Ada Soder-Hueck is celebrating her twenty-second season of teaching in New York, where she has firmly established herself and has turned out many singers from her studios. Elsie Lovell-Hankins, now residing in Providence, R. I., and favorably known in concert, oratorio and church work, gave a successful concert in Boston at Jordan Hall on February 19; she is soloist at the First Christian Scientist Church.

Cesar Nesi is being kept busy in Italy this winter filling concert and operatic engagements. Florence Trommelt, mezzo soprano, appeared with the Educational Grand Opera Company, Newark, N. J., on February 22, in Cavalleria



Photo by Mitchell

GLADYS BURNS

Artist-pupil of Ada Soder-Hueck.

Rusticana, followed by other appearances with the same organization.

Gladys Burns, soprano, gave a recital at Chalif Hall, N. Y., on March 19, her program including several manuscripts dedicated to her. Miss Burns, who holds a good church position, was the prize winner of the Federation of Music Clubs of North Carolina in 1923, her first public recognition. These are only a few of the activities of the Soder-Hueck artists.

Associated Glee Clubs' Membership Campaign

The Associated Glee Clubs of America are planning a nationwide membership campaign with the ultimate purpose of an organization of over 100,000 singing Americans. The first concert of this campaign will be given in Madison Square Garden on May 24 with a massed chorus of 4,000 glee club singers. The National Glee Club Movement includes plans for concerts in Washington, Cleveland, Detroit, St. Louis, Chicago, Minneapolis, Omaha City, Denver and Los Angeles, with an objective of a convention and great concert to be scheduled for the Rose Bowl in Los Angeles, where there will be 25,000 men participating.

Gina Pinnera Sings George Liebling Songs

During her prolonged concert tour this winter, Gina Pinnera, well known American soprano, sang two songs by George Liebling at many of her concerts. The songs, entitled respectively Thee and Lullabye, are typical of Liebling's best melodic vein.

Final Gordon Children's Concert

Dorothy Gordon, who is the author of a book of songs for young people—Sing It Yourself—will give her fourth and last recital of the season in Town Hall on Friday afternoon, April 5.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

**Departing the Beaten Path—The New Fundamental in Piano Selling—
Where the Sales Will Come From—How the New Prospects
Are to Be Reached—Musical Knowledge and Name
Value the Most Important Assets of the Future.**

Departing the beaten path. During these days of reconstruction in the piano business, for that is what is going on, the question of finding new paths and leaving the well trodden paths followed these many years through adhering to lanes leading to piano sales, there is need for all to survey other ways and means of arriving at the goal of success in selling.

The manufacturers must build new lines of distribution to the dealers. The dealers' salesmen must seek other roads to gain the confidence of the people to the end that a piano shall go into the homes without the basic musical instrument.

There is much to be said along these lines. Traditions must be set aside in order to meet the changed conditions in the homes. In this there must be obliterated the old ways and new ones instituted that will take care of what is before us now and which must account for the lesser demand with a growing population.

The advent of new ways of living, the accelerated movements in all things pertaining to business, the meeting of the urgent savings of time and the savings of waste—the Frankenstein many piano men believe to be the cause of the lessened production in the shape of the automobile or the radio, etc., etc.—to say nothing of the cheap amusements like the movies that take people from their home lives, and the amusements that have built to great business through sports, present a far different picture than that of half a century, or even a quarter of a century ago.

Exit the No-Tone Boxes

All this is demonstrated in the elimination of the cheap no-tone boxes that formerly sold into homes that really did not provide good returns in the way of selling; this obliteration is shown in the fact that the cheap factories now are a thing of the past. Good pianos now fill the demand. It is evident that what is sold and will be sold is a demand built on the name value, and comes from the musical element.

Analysis of the character of instalment paper shows evidences of this fact. With this before us, **what are the piano manufacturers doing to create an affiliation between the musicians and the people to increase this demand for good pianos?**

The trade press is a thing of the past. Marked changes are necessary to arouse the dealers, but it is evident that here is that same disintegration as to old methods that keeps step with the backwardness of the manufacturers to give support to that method of keeping the dealers and their salesmen impressed as to piano selling. This brings about a lassitude that is killing much of the ambitions that should permeate the piano trade. Admitting there were too many trade papers, there are evidences that what is not wanted soon glides out of the maintaining an expense that is not producing results, and this through the lack of enterprise of the men who are following the old paths of least resistance and placing the blame where it does not belong—that **on those who keep in the beaten paths of tradition and seemingly do not comprehend what it is all about.** This with the kindest feelings in the world.

The New Spirit

Two years ago this writer predicted what would be the outcome of the adhering to old methods that did not keep step with changed conditions that new inventions were contracting as to home life. With this in mind one trade paper was combined with the music side of the lives of the people, in the belief that music had reached that point where the piano would rest with the musical element. **These predictions have come true.**

The MUSICAL COURIER, always in the lead, took over the MUSICAL COURIER EXTRA and is herewith an illustration of what is meant by keeping step with the attitude of the people in their home lives. It is believed that the piano always will be something of necessity, but it will be among the great number of people who love music, who know what music means, and that it is to these people appeals must be sent out in a way that will reach them directly.

To attempt to reach this musical element through the magazines of the day is too expensive, for the reason there is a waste element that must be recognized. In the MUSICAL COURIER the musical element is arrived at directly and without any waste in the giving much money to attempts that do not arrive at the proper distribution point.

There is another feature taken up in this change. That is the belief that the piano dealer and his salesmen must keep pace with the great demand for music created by masses of people being educated through the vast amount of good music that goes to them over the radio, one of the new paths that our ingenuity and adaptability has reached out to the homes of the people.

Music the Fundamental

Here is what is believed to be the ways and means of creating a demand for the people if only the manufacturers and the dealers will strive to reach them. This can not be done through the old-fashioned trade papers that seem to be oblivious of this fact. **The piano salesman must be able to talk intelligently with the people who are hearing music at all times, with the broadcasters telling what music is, and thus teaching people that the piano is something different from what it was as to purpose.**

The people are learning tone values, and this creates the **constant queries that bring the musicians into piano selling.** The question of the commissions was discussed recently in this department, so we will allow that to rest for the present, but it will be considered from time to time in these columns, and the musicians will read what is said.

Here is presented the taking up the new field that is now before the piano man. **To reach the musical element, to bring the salesmen to an understanding of what this musical understanding is and what it means in piano selling, is shown in the Musical Courier now before the readers of this number and gives what is meant by the arriving at new conditions and providing weekly discussions necessary to amalgamate the two factions that have not been made aware of a field heretofore untouched.**

Name Value

The name value of the old line makes were created by musicians. The people were taught to follow the judgment of the musicians who used pianos in their work, whether in public appearances or in teaching. Those who played the piano or utilized the piano for accompaniments, **now are learning about the different makes of pianos, and are through this, able to tell their friends when asked something of an intelligent nature as to quality, tone and price.** Instead of vague answers there will gradually be authoritative information given. The piano man who wants to sell must be aware of what is going on musically so that when the musical element ask about pianos it can be followed up. **Cre-**

ing name value is about all a publication can do.

The manufacturers must not lose sight of the fact that this great transformation that now is going on must provide for reaching the musical element. **Through the Musical Courier this is effected.** To arrive at sales methods to meet the new dispensation as to music, **which means the piano,** there must be applied different methods for the salesmen, other policies for the manufacturers, and in all that is done the musical element must not be passed by as it has in the past.

Instead of the bulk selling to those who were not musical, of cheap pianos of no tone value, comes the steady sale of the good pianos. The musical element has created a steady demand that has been good, and which is augmenting and will increase as the people become more and more familiar with music. They will not only want pianos, but want them of the best quality. **The makers of the old name value pianos are doing more business today than before, even in what we may term the high peak years of the past. This will increase as the selling methods meet the new conditions. The piano business will arrive to proportions that will mean profits that number among the commercial winners.**

Let piano men study all this. It is not believed by those who are responsible for the merging of the MUSICAL COURIER EXTRA into the MUSICAL COURIER that the changes will be accepted at once. It will take time. This same applies to the piano trade and industry. The bottom of contraction has been passed, it is believed. Piano men themselves must bring about changes in their methods in keeping with what is presented here.

Reaching a New Field

The MUSICAL COURIER reaches thousands and thousands of the musical element the world over. **This means that the piano manufacturer will appeal to those who will be of the most aid in selling pianos, and at the same time will penetrate into fields that have been long neglected by those who received great aid but did not cultivate it as it should be.** Here, however, is given the opportunity of reaching that element which some thought could be met through national publicity. That, however, is not possible unless millions are spent, and that is impossible in the piano industry at this time. The spasmodic efforts of limited measure have proven failures. The MUSICAL COURIER during the past fifty years has been working in that field. It reaches out to the far lands; it is read in the small centers in this country.

It is true that libraries provide musical information through this paper to hundreds, in fact, reserve copies are taken to replace each week those that are worn out by constant handling of readers. High grade piano dealers provide copies for their visitors each week.

This, the well known authority of the music world, is made to contribute to the music uplift in a way that the average piano man does not realize. With this the question of providing piano prospects, to say nothing about other musical instruments, is combined with that of reaching out to the piano dealers and his salesmen in a way that will soon make manifest the arriving at some understanding of what is needed by the piano manufacturers in meeting the changed conditions and keeping a steady demand for pianos of tone quality and name value. **The building to an increase in production that will depend upon how the piano is meeting the requirements of the music of the day.**

There are thousands and thousands of these musical people. They are ready made for pianos. It does not require the training of children that may or may not be piano prospects in years to come. They are here for the asking. Who or what is doing the asking? Well, the MUSICAL COURIER is talking to them every week. It is the only means of reaching both musicians and salesmen published today. We are traveling the new trails of today, out of the roads that have seen their day and usefulness.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

The Platt-Sherman-Clay Combination— What It Is and What It Signifies

Fortunes the Piano has made. The one flash of so-called "piano news" that has brightened the trade since the announcement of the forming of the \$12,000,000 capitalization of the American Piano Company was given out in the last issue of the *MUSICAL COURIER*. This was the announcement of the bringing together the Sherman-Clay house and the Ben Platt interests on the Pacific Coast, with a capitalization of \$14,000,000. This was about all that could be printed at that time.

The great and startling "news" awoke many a piano man that has been sleeping during these past months, claiming the piano was out of it, that the radio had killed it, with the automobile being an accessory in fact to the assassination.

With the amalgamation of these two concerns on the Pacific Coast, far away from the home of big financial coups that generally find birth in Wall Street or some of the alleys adjacent thereto in Little Old New York, there was room for astonishment and amazement that a "corpse" such as the piano has been designated in mind if not by acclamation could be resurrected. Then the stock of the piano began to liven up, if not in sales, at least in appreciation.

Ben Platt is regarded as one of the most astute financiers in the piano trade, and the world-wide reputation of the Sherman-Clay house has stood for years as one of the remarkable evidences of what is possible in the piano business.

The Largest Retail Combination

What had not been advanced as to such a possibility that two such great institutions should arrive at a combination must now be accepted as a fact in advance of the oft-repeated exclamation in piano talk that "it can't be done." Thus those "can't be done" piano people were beat to it before they had the opportunity to drag out their worn out declaration, and must now "back water" as to their not being anything in the piano business, for here are **fourteen millions of dollars** to meet the blank and dull wits of those who wanted the piano to be the victim and thus cover their own inability to overcome their own limitations. Here we now find something for piano men to think about, even if they do not talk about it.

Let us now indulge in some figures about this great combination in the newest part of our great country. Be it remembered that the greatest combination up to this date was that of the American Piano Company, as said, which was for \$12,000,000, but afterward increased to \$15,000,000. That was of an entirely different nature—it was of an industrial character, while this Pacific Coast deal is of a retail distribution nature.

For a combine of two institutions in the retail field to quote \$14,000,000 as the capital indicates that **there must be money in the selling of pianos**, and to bring this much together in dollars gives much for the idle piano mind to consider.

What the Deal Means

There are other great retail institutions in this country, such as Grinnell Bros., the Steinert house, of Boston, but these two manufacture. The Jenkins institution in Kansas City does not manufacture,—yet it is only these three retail institutions that can be named with that of this Sherman-Clay-Platt combine and none with as great a capitalization. The Grinnell Bros., Steinert, Jenkins and Sherman-Clay are all Steinway Representatives.

The piano man who delights in figures can study these three houses, but it must be remembered that there has been no combinations to create the greatness and capitalization that will account for the "bigness" of the business of each.

Then let the piano student look over the territories covered by these three houses and compare them with that covered by the new Platt-Sherman-Clay combination. The Sherman-Clay houses cover the entire Pacific Coast line from San Francisco to Oregon and Washington. The Platt interests cover the Southern end of California. There are some invasions into bordering states along these lines, but that does not reach out to much in the way of inhabitants. It is said the Sherman-Clay house has forty

branches, while Platt has between ten and fifteen, the latter territory being, as is well known, but of a limited area as compared with that covered by the Sherman-Clay house.

The combined population of this territory covering three states shows that California has a population of 4,556,000, this estimated as of July, 1928. Oregon has over 900,000, while Washington, the third state bordering on the Pacific Coast, has 1,587,000. This gives a total population for the Pacific Coast territory of 7,045,000.

Population of Cities

Now let us see how this population is divided as to its larger cities these figures estimated as of July, 1928: Los Angeles, 640,000; San Francisco, 576,000; Seattle, 375,000; Portland, 278,000; Oakland, 267,000; San Diego, 115,000; Spokane, 109,000; Tacoma, 107,000; Long Beach, 104,000; Sacramento, 74,000; Berkeley, 70,000; Fresno, 62,000; Pasadena, 60,000; Stockton, 50,000; San Jose, 45,000; Alameda, 33,000. Total, 2,975,000. Here are given only those centers with populations of over 30,000.

Let us now find the population in smaller and rural sections of these three Pacific Coast states. We find there is a population of 4,045,000 in addition to that given of the large centers.

If we make comparisons we find that this organization that is to supply a population of three states covering mighty miles of territory is not as large as the piano-prospect population that must be credited to New York City, but all territory of New York City within an hour or minutes of the city proper.

The total area of California, Oregon and Washington in square miles and acres figures: California, square miles, 155,980; acres, 99,827,200. Oregon, square miles, 94,560; acres, 60,518,400. Washington, square miles, 66,880; acres, 42,803,200. **Total square miles, 317,420. Total acres, 203,148,800.**

What About New York?

This is some territory to cover. Yet compared with the advantages of distance in work, here is presented something that our thinking piano men can take into consideration when comparing the population, square miles and acres with that of the short distances in the area covered by New York. Yet New York has no distinctly retail piano or music house that shows a capitalization of \$14,000,000 in one holding company such as it is said will designate the financing of the new institution on the new Pacific Coast that will be given new birth in this combining one of the oldest and the comparatively recent building up by the Platt interests.

It is said there will be a dividing of the territory of the new organization. Mr. Platt will handle what he has been covering; the San Francisco territory will be headed by P. T. Clay, and Fred R. Sherman will go to Seattle and head that territory. **All this without disturbing present arrangements.**

Lines to Be Carried

The holding company will represent the \$14,000,000 capitalization, and the man of piano figures can arrive at some conclusions that will make good piano conversation. Manufacturers will, of course, be much interested in all this. But even so, **there will be no changes in present lines**, if all be true that is heard, for the section in which the Sherman-Clay lines are held can not very well be disturbed. As to the Platt territory there might be some changes, for Los Angeles has had a somewhat disturbing shake-up in the rearrangement of the American Piano Company lines, but as Platt is the American Piano Company representative, there can be little to create hopes in the breasts of manufacturers that Platt will be a good man to apply to for carload orders except for the makes he already has under control. This will in no way disturb Birkel as to the Steinway, which he has so loyally and long held the territory of Los Angeles and San Diego.

With that settled there will, it may be said with some authority, be no shake-up as to lines carried by this new financial arrangement to disturb piano ter-

ritory. With something like fifty houses representing the Platt and the Sherman-Clay interests it would not be expected that pianos upon which these two concerns have built to a \$14,000,000 capitalization would want to disturb present connections.

What Are Other Piano Men Doing?

If Ben Platt and Sherman-Clay can build to such a growth, in a territory so widely spread, why is it that piano men in territory more closely populated, within automobile working distance, not doing what these live men on the Pacific Coast have done? Here is evidence that **the piano is anything but a dead commercial proposition.**

The whittlers with dull knives can talk until their sticks run out into shavings, and can not explain why it is that with competition as hard to meet, with sparsely settled, this by comparison, as the Eastern territories, pianos have built up a tremendous holding company such as this that is spelled by the words **fourteen millions of dollars?**

That this has been done on the Pacific Coast means that those who are operating in territories for as long as have Sherman-Clay, or as short a time as Ben Platt, should make a showing that, population considered and compared, with delivery and contact distances so great that the Eastern piano men can not realize it, then there must be something in that Pacific Coast air that either enables piano men to talk better, or the people are more interested in music.

The Piano Did It!

The writer of these remarks traveled twenty-six hundred miles from Seattle to Los Angeles two years ago, and never was the automobile he was in off a perfect road. The roads of these three states may have something to do with the selling of pianos, the being able to create contacts at a low cost, but it must be remembered that Sherman and Clay, when they started business in San Francisco had only dreary wastes in which to work. They built to one of the best and most respected names in the world in the retail field. Ben Platt started in the piano business with little capital long after the Sherman-Clay house was started, and he now is one of the millionaires, a multi-millionaire it can be said, and he began with pianos. Platt, however, started when the roads were good. His business has not expanded to date as has Sherman-Clay, but let the pessimists stop and think—**it was the piano that did it for both houses.**

The only like success that the writer can bring to mind as to the productiveness of the piano is that of the Steinert house of the New England States. There is a territory that is bereft practically of industrials, abounds in abandoned farms, and without the support of the tourists during the summer time gives less piano milk than almost any territory that can be surveyed. Yet Alexander Steinert has built up a great business, he has covered the territory with branch houses, and has built up a fortune that might equal in millions that of Ben Platt.

Why talk about the piano being dead? If what is shown herewith on the Pacific Coast and the Atlantic Coast can have been done in the past, carrying on at the present, it can be done again. The young element however wants to start where Steinert and Platt now are, and will not begin as did these two multi-millionaires, or as the founders of the Sherman-Clay house did. And the same can be said of Grinnell Bros., and the Jenkins house in Kansas City.

Selling and Whittling

The article which appeared in this department regarding the sales of pianos in Cleveland in 1927 and 1928 has caused much discussion. Probably, however the most terse and exhilarating comment comes from D. J. Nolan himself, who supplied the real motive of what was said about piano selling in these days of pessimism among those men who sell at retail the products of the piano factories. Mr. Nolan says in a letter to the *MUSICAL COURIER*, among other things, the following: "I do know full well that there is more piano business to be done than the dealers are getting throughout the country, and we are going to make a very determined effort to increase our piano business at least 25 per cent. this year. I believe with the right sort of thinking in the proper direction and the right kind of effort this can be accomplished, not alone in Cleveland but in any city in the country. You are absolutely right in your articles that the piano dealer has the radio bugaboo so strongly imbedded in his system that it impairs his efficiency in selling pianos. The sooner this is eliminated the better the piano business will be." This from a man who has shown through his management of the Wurlitzer branch in Cleveland,

Piano and Musical Instrument Section

Ohio, and which is proven by the figures given, should bring some of the piano men who say the radio has killed the piano to a consideration of their own work. This introspection can not be done by sitting on the sidewalk in front of the store whittling pine sticks, and that with dull knives they are too dejected to sharpen, allowing the shavings to pile up to that extent piano prospects could not get in the stores if they tried. Stop whittling with a dull knife, either throw it away or at least get it so sharp that a stick will not last long. Apply the brain energy that strays to shavings and get out and bring in the piano sales—the thing a piano man with pianos to sell knows will never be made by talking about how few pianos his competitors are selling, for that is none of his business. Sharpen the wits, do the go-getting instead of making excuses about why one can't do any better than those he compares with his own loose efforts. Stop being a country whittler in front of a country grocery where everything is sold, and be a real piano man like D. J. Nolan, who sells pianos while some of his competitors whittle with a dull knife.

The Piano of the Future

In one of the piano trade newspapers there appears a vicious attack upon the present day piano, that is as surprising as it is uncalled for. Certainly it will come as a surprise to the master technicians in the piano business to find out that the "piano of the future" can not be built "in the complete absence of all standards, in the almost complete lack of definite provable knowledge, or in the light of tradition contemptuous of aught save individual skill and wholly unaccustomed to methods or even ideas of precision." The article goes on to state that "the present action is unnecessarily crude," and winds up with the statement that the "present position of the piano in the public estimation lies in the fact that it has not been improved within fifty years." This is excellent reading and very possibly means something. It has been a long time since piano technicians, real technicians that is, discovered that mathematical formulas could not be applied in toto to the question of piano tone. If producing a piano were merely a matter of applying mathematical formulas, the finely graded differences in tone that exist in pianos would be eliminated. Pianos could be turned out like rolling pins, or any other machine made article. It is a worthy thought. "Fordizing" the piano industry seems a certain road to wealth, if not to artistic greatness.

The Cost of Music

Various and sundry statements have been made as to the cost of music in the United States. These statements seemingly carry red ink, when in fact the red ink should be in black as a profit to humanity. The latest story along the lines of cost of music gave the amount as \$30,000,000 per year. If this be true, and if a former statement given estimating the expenditure as \$60,000,000, and this given out some fifteen or twenty years ago, then music is being conducted at a loss, a great loss, and the red ink at the foot of the column should register this great loss. That is worth the time and labor of an efficiency expert to arrive at cause and effect, or profit and loss. The last statement says that of the \$30,000,000 spent for music now includes \$11,000,000 paid out by the radio broadcasters. That, one is led to believe, is an increase in cost, and the gain to music. So we see there is something wrong as to the arriving at the cost of music in America, and that the efforts of the music manufacturers to "Make America Musical" are rather a failure if these last figures are to be accepted. Radio being a new discovery since the man who estimated music's cost to this country at \$60,000,000 did not have the radio music expense to add to his figures, so that \$11,000,000 must be deducted. We find, therefore, that music has declined the past decade or two some \$40,000,000 instead of increasing, and that means those who invented the slogan "Make America Musical" have failed utterly. But let those blooded Americans who believed a slogan would do the work ask for information. How do these investigators arrive at their information? Who knows whether music costs ten millions, fifty millions or any number of millions? Does the Government supply the information? How can it be possible that music has declined \$40,000,000 since the \$60,000,000 statement was made? Did the sixty million man guess? Did

the thirty million man guess likewise? Who can arrive at any definite figures as to the amount of money spent for music? When a man buys a tube for his radio is that included in the cost of music? Does the piano represent some of this cost? Here is a problem that the Chamber of Music at its next convention in Chicago in June might take up and discuss. If this be done, would the discussions be added to the cost of music in America? What is free music and what is music that should be paid for? These questions involve much. The man who can whistle and does whistle adds to the music of America, but does it add to the cost? Will President Hoover help in the cost of music by the playing of his gold harmonica at cabinet meetings or during his fishing hours? Let us pause. It looks like a gamble or the wit of a nimble but rambling brain seeking more musical troubles.

Uhl's Radio Sign

The Southern California Music Company and its able president, Edward H. Uhl, have enjoyed a reputation of many years standing for the originality of its merchandising plans in the piano business. Now that the radio has been added as a sales division, this house is living up to its reputation. The San Diego, Cal., branch of the company is credited with having evolved the first "talking" radio sign. The sign represents a woman, reclining at ease in a large chair listening to a radio set. By a clever device an attachment from the store is brought to a real loud speaker in the signboard set. Current news events and musical broadcasts daily entertain large crowds who gather about. The idea is credited to Stuart A. Shoenberg, San Diego manager. It is a spectacular advertising stunt which has proven very effective.

Something About Testimonials

The question of ethics in the piano business as to testimonials given by musicians for different makes of pianos in different countries presents a somewhat different problem than now is being discussed about musical artists giving testimonials to cigarets, automobiles, etc. The fact that certain of our great pianists have given testimonials for pianos in Europe and also in our own country, and the using of these testimonials in both countries gives some flavor to the idea there should be some courtesy shown by the manufacturers of pianos that have received such testimonials of preference, these being supposed to be based upon the predilections for particular pianos. Utilizing the letter of the artists who use this or that make, is one of those ethical questions based upon commercial benefits to the manufacturers, to say nothing as to the value of such preference testimonials. For long pianos held to this form of publicity because the testimonials of the great artists were splendid name builders. If two pianos can show testimonials by the same artists, no matter where given or for what makes, it lessens the value of such preferences in the eyes of the innocent purchasers. Piano men understand this, but the public does not. The "Nation" takes up the subject of testimonials given for cigarets, etc., and under the heading "From Peruna to Piffle" discusses the value of such testimonials as coming from people who have just attracted attention through some exploit, comments in part as follows: "Once upon a time Mrs. Mary D. Jenkins, of Smith Street, Sandusky, Ohio, used to get an extra bottle of Peruna by saying that the first bottle had wrought in her a magic transformation. Nobody knew who Mrs. Mary D. Jenkins was and nobody cared. Now Gene Tunney uses a certain laxative, and Major Segrave smokes a certain cigaret, and Major Sir George Herbert Wilkins carries a certain oil to the Antarctic, and the advertisers spend millions of dollars to tell us about it. Also the Tunneys, Segraves, and Wilkinses get something more than a bottle of Peruna as a reward for their public professions." Then follows some remarks about the responsibility of the publications that accept such advertisements, whether such professions should not be surveyed as to whether these prominent people really did use these articles and refuse to print such advertisements unless actual demonstration proved that they did. Comments as to whether Federal officers should be allowed to give such testimonials for profit or fame follow, and then is announced that it is proposed to have a Bureau of Standards to analyze advertised articles for the benefit of their members. All of which does not bring

in the piano, for hardly any committee could take up the testimonials that now are under discussion as between foreign makes of pianos and those of our own country, to which great artists have given testimonials with the implied understanding, it should be said, that such professions as to tone and quality be exclusively used in the countries they were given in. All this enlivens the piano atmosphere even though it be antagonistic, for there is such a dearth of what might be called "piano news" that anything is taken, like Peruna, with satisfaction even though it fails as a laxative, or even smoke.

Music In Industry

One of the important activities of the National Bureau for the Advancement of Music has been the organization and fostering of music in industrial organizations. It has been a work largely without precedent, and one that presented peculiar difficulties. It is only possible to judge what has been accomplished when the situation is viewed on a nationwide basis. Such a view is afforded by the latest publication of the National Bureau, a 400 page book, entitled *Music in Industry*. As the opening paragraph of that book states: "Music in industry is no longer an experiment. Its efficacy has been practically demonstrated under varying conditions and in nearly every field of industrial activity. Inasmuch as its wide use has conclusively proved it to be highly beneficial to employer and employee alike, a further study of its possibilities would seem to be advisable for any in either of those categories who may not be entirely familiar with its numerous advantages. It is for the purpose of acquainting every one in industry with the benefits of musical activities among the workers that this book has been issued." The book represents two years of solid investigation and compilation by Kenneth S. Clark, who, under the supervision of C. M. Tremaine, director of the Bureau, has specialized in this field. The book is nothing short of amazing, and no brief review can possibly give more than the bare outline. It is sufficient to say that the movement has gained the outspoken approval of industrial and labor leaders, and that it has been wholeheartedly supported by the rank and file of industrial and commercial workers. The summary of musical activities, acknowledgedly incomplete in spite of every effort to accomplish this result, shows a total of 911 musical groups, with about 50,000 participants, all of which have received some direct stimulus through the N. B. A. M. Among the various musical activities there are listed 267 bands, 182 orchestras, 176 choruses, and community "sings" in 133 plants. The reports cover 679 industries, showing the broad application and acceptability of the movement. This is a remarkable presentation especially in view of the fact that up to the present the work has been more or less of an experimental nature, and the general idea was to prove the practicability of the plan and to lay the foundation for future growth, rather than for immediate individual acceptance. It is something that every one in the music industries should know of, in order to assist in the work and also to follow up the immediate and potential sales possibilities. The cost of the book precludes the possibility of general distribution, but the three dollars charge is a worthy investment for any one.

The Same Old Story?

Familiar echoes of a few years back in the American music business are noted in the report of the recent conferences in England. The English music dealer is evidently up in arms against the tendency of the phonograph record manufacturers to duplicate recordings and to overload their dealers' stock. J. E. Hart stated in open meeting that His Master's Voice (the English Victor Company) had no fewer than seven numbers of My Blue Heaven, and that the Columbia Company had twelve numbers of Ahnie Laurie. These two were pointed out merely as typifying the present trend. Since the war, said this same dealer, there has been a tendency on the part of the manufacturers to increase the number of records with the result that the dealer was often left with a large stock of unsalable records. He recommended that exchanges should be made on a one to one basis, and that the manufacturers should cut out at least 75 per cent. of the records which had been issued during the previous year. The chairman of the meeting added in corroboration that often a dealer had to get rid of what he could not sell by buying what he did not want. All of this, as stated previously, has a certain familiar sound. Can it be that the English phonograph record manufacturers are repeating the same horrible mistakes in merchandising which cost them plenty (to say nothing of their dealers) in this country?

Piano and Musical Instrument Section

Official News from the Music Industries Chamber of Commerce

Homer J. Buckley to Address Conventioneers at Chicago

It has rarely been the good fortune of the National Association of Music Merchants to have the privilege of presenting at one of its business sessions at the annual Convention, a man possessing such an unusual record of association activities as that which attaches to Homer J. Buckley who will be one of the principal speakers at the business session on Wednesday, June 5, during Convention week at the Hotel Drake, Chicago. Mr. Buckley is a former President of the Advertising Council of Chicago, President of the International Direct Mail Advertising Association, President of the National Council of Business Mail Users, President of the West Central Association and President of the Travelers' Aid Society of Chicago. He is now Chairman of the Committee on Public Information of the Chicago World's Fair Centennial Celebration to be held in 1933 and is Director of the Chicago Better Business Bureau, Association of Commerce in Chicago, and the International Advertising Association. He is a lecturer on the



HOMER J. BUCKLEY
Who Is Listed as One of the Music Merchants' Convention Speakers

staff of the University of Illinois, Notre Dame, Y. M. C. A., Cleveland Advertising School and the New York Advertising School and he is author of "Science of Marketing by Mail."

Incidentally, perhaps, from a business standpoint of more importance, is the fact that he is President of Buckley, Dement & Company, direct mail specialists of Chicago.

Mr. Buckley possesses an engaging personality, is a speaker who holds the attention of his audience and he has an exceptional message to present. He has spoken before innumerable associations and organizations at various times. He has made an exhaustive study of the subject of merchandising in all its various aspects and is looked upon as an authority on the subject. He is a protégé of H. Gordon Selfridge, the world famous retailer, under whom at Marshall Field & Company in Chicago, Mr. Buckley obtained his early business training. Mr. Buckley is a charter member of the Advertising Club of Chicago and was a member of the Organization Committee for the first convention of the Associated Advertising Clubs.

It gives President Roberts and the members of the Merchants Convention Committee, a great deal of satisfaction to be able to announce that Mr. Buckley has very graciously accepted the invitation to address the members of the Merchants Association and they confidently state that they believe this talk will be one of the high lights of the convention. Mr. Buckley will take as his subject: "What Must I Do to Stay in Business and Meet the New Competition?"

New Committee Appointed

A committee was appointed recently by Hermann Irion, president of the Music Industries Chamber of Commerce to exploit the new music slogan, "The Richest Child is Poor Without Musical Training."

The personnel of the committee, which had its first meeting on Friday, March 15, in the Chamber offices, is as follows: William J. Haussler, chairman; Edward C. Boykin, H. C. Lomb, Ben Pollack, B. J. Schultz, Alfred L. Smith, C. M. Tremaine and E. H. Vogel.

Get-Together Luncheon June 3

The annual "Get-Together" luncheon at the Drake Hotel on Monday, June 3, at 12:30 will start the ball rolling for what is to be the "biggest yet" of all the big conventions held in recent years by the music industries.

Roger O'Connor, president of the Piano Club and Chair-

man of the General Arrangements Committee, will welcome the delegates to Chicago on behalf of the Piano Club. Following this Hermann Irion, president of the Music Industries Chamber of Commerce, will review the activities of the Chamber for the preceding year.

Something unusual in the way of entertainment is promised by Mr. O'Connor, the details of which will be given out a little later.

Tickets for the mass meeting and luncheon will be sold as usual during the morning.

Northern California Music Trades Association Meeting

The Music Trades Association of Northern California will keep a keen eye on the business interests of music merchants in its territory. This was assured by the officers and additional directors elected at the annual meeting of the Association which was held at Clift Hotel, San Francisco, in the form of a dinner on March 12. In the past, the organization has kept members posted and has worked in the field of legislation and taxation, something the busy music merchant has not always time to follow. For instance, the Association has just been combating proposed State legislation which would greatly hamper sales on the installment plan. It has also worked in many other ways for the good of the trade, not the least important of its activities being that of harmonious co-operation with the National Association of Music Merchants.

Shirley Walker, of Sherman, Clay & Co., the able retiring president, was again elected to the presidency for the coming year. Walter S. Gray, of Walter S. Gray Co., musical accessories, who finished his term as treasurer, was elected first vice-president; W. S. Gibbs, of the Fox Piano Co., Oakland, second vice-president; Morley P. Thompson, Pacific Coast representative of the Baldwin Piano Co., treasurer for the coming year; R. B. Miller, secretary, and the following additional directors were elected: F. A. Levy, California Phonograph Co., San Francisco; William C. Cross, Jackson Furniture Co., Oakland; William H. Quarg, of the Quarg Music Co., San Francisco; Leon M. Lang, manager of the East Bay stores of Sherman, Clay & Co., and A. J. Schrade, San Francisco manager for the Columbia Phonograph Co.

It was resolved to send a delegation to Sacramento, if necessary, to combat proposed legislation which would make it necessary to register every sale on the installment plan, with the county clerk, and pay a fee. A paper by R. B. Miller, the secretary, explaining the new tax measure just passed by the State Legislature, was handed to all attending the meeting. The measure, among other things, revised the system of taxation on business corporations. The personal property tax on solvent credits (that is, accounts receivable, lease contracts, etc.) is definitely set at one mill on the dollar of actual value, that is, .001. This rate (or 10c per \$100) is considerably less than "the 7 percent law" of 1925 which was highly satisfactory to merchants, but which, together with the 1927 law, was declared to be unconstitutional.

Some months ago, President Shirley Walker, in a letter to members of the Music Trades Association of Northern California, advised them to favor the new tax program which has just been adopted. In his statement, distributed at the annual meeting Secretary Miller says of it:

"The new tax program clarifies the entire tax situation in a most satisfactory manner. It settles once and for all the uncertain and long-vexed question as to the proper manner in which to tax instalment accounts. It is particularly fair to the instalment merchant as the bulk of his tax liability has always been his solvent credits which, under the new law, are taxed in a most reasonable manner."

From the Tuners' Journal

Under the head of Division Activities, the Tuners' Journal printed recently the following report of Louis Berman, secretary of the New York division of the N. A. P. T.:

Our dinner at the Commodore Hotel on the evening of February 27 was a huge success, and was an event that will long be remembered by every member present. Most of the men showed up in Tuxedos.

The guests of honor were Hermann Irion, general manager of Steinway & Sons and president of the Music Industries Chamber of Commerce; Berthold Neuer, vice-president of the Knabe Piano Company and general manager of the American Piano Company; William Geppert, vice-president of the Musical Courier Company; E. S. Werolin, manager, service department, Ampico Corporation, and Granville Ward, Steinway's head tuner.

Chairman F. E. Lane was the toastmaster, and before calling on the guests of the evening he and Brothers Gould and Stonaker spoke on some of the accomplishments of our division and its plans for the future. Mr. Lane touched on what it means to be a member of the N. A. P. T., on the splendid spirit that exists among the New York members, and how they dig down in their own pockets to meet the expenses of the promotional work and other activities of the division. He said we have every reason to expect the healthy return of the straight piano because men are going to quit being night club suckers, paying big money for rare wines, champagne and the like made down on Mulberry street, that the pendulum of things seems to be swinging back again to something more sane and refined and that men and women are realizing once again that the old home is a pretty good place to spend the evening. Mr. Gould spoke on the business end of our promotional work, that it costs real money to get out letters and literature to teachers

and musicians in the metropolitan district, and about some of the results of this work. Mr. Stonaker gave a splendid talk on his broadcasting work, and about some of his selling experiences in the West.

Mr. Neuer said some very complimentary things about our division, and promised to do everything in his power to help us. It made us feel mighty proud to have such a generous offer of co-operation from a man of Mr. Neuer's commanding position and influence in the piano industry.

Mr. Irion's talk was wonderful. He compared the members of the N. A. of P. T. to the certified accountants, a very apt comparison, we think.

Mr. Geppert's talk was also fine. When introducing him, the toastmaster mentioned how grateful we are for the valuable space Mr. Geppert has given to the tuners and their work in the MUSICAL COURIER. Mr. Geppert said that the tuners owe him nothing—that it is the other way around.

Mr. Werolin is genuinely interested in our Association, and made some splendid recommendations about raising prices.

Granville Ward took occasion to remark about the deportment of our members at our national conventions and their eagerness to acquire greater technical knowledge. Mr. Ward indicated his wish to join the New York division, and we are happy to report that he became a member before the meeting was over.

Will A. Watkin Recounts Some Past Musical History of Dallas

Will A. Watkin, the energetic piano dealer who represents the American Piano Company in the city of Dallas, Tex., was recently moved to tell of an interesting bit of musical history. This was the first visit of the Metropolitan Opera Company to Dallas, a move engineered by Mr. Watkins and other men interested in the musical advance of Dallas. This was about 1905. Mr. Watkin tells his story as follows:

I am asked what prompted me about the year 1905 to bring Grand Opera to Dallas. It was a natural consequence of my desire to promote music in Dallas, for I had for a number of years personally brought artists to Dallas, or heartily cooperated with others in doing so. I had the ambition to see Dallas the musical center of the Southwest, which reputation it did achieve.

Musical history was being created in this country. Paderewski had appeared on the horizon. Sembrich was in the height of her glory. Caruso was beginning to surprise the world. The Metropolitan Opera Company of New York was producing opera as the world had never before known it. The production of Parsifal was its crowning achievement.

Parsifal was Wagner's last great work, the last five years of his life having been devoted to this composition which he considered his greatest work. It was written around a religious legend.

It was Wagner's desire, in fact a requirement of his that for a period of years Parsifal should not be performed anywhere except in Bayreuth, and during the following twenty years Bayreuth was the mecca to which pilgrimages were made by musicians from all parts of the world.

Heinrich Conried, the director of the Metropolitan Opera Company, watchful for the expiration of the Bayreuth exclusive rights to Parsifal, determined to give in America the first Parsifal in the world outside of Bayreuth. He did this, and upon a most magnificent scale that surpassed the greatest of the Bayreuth productions. Never before had the scenic difficulty been so thoroughly overcome. Much interest centered in the choosing of singers for the leading roles.

For several years previous, a group of associates and I had endeavored to prevail with the Metropolitan Opera Company to appear in Dallas and we secured a Dallas engagement with the company. After an extensive sale of seats, the greater demands of larger cities elsewhere for the Metropolitan Opera Company, caused them to cancel the Dallas engagement. It was therefore a result of these previous negotiations that enabled us to secure Parsifal. I think it was played only in Dallas, Houston, New Orleans and Atlanta between the two coasts.

The response to the announcement of Parsifal in Dallas was instant and most enthusiastic. The entire house was quickly sold out; in fact, in Dallas it was oversold, money having to be refunded and orders refused.

Dallas, for the time being, was the center of interest for all musicians and music lovers in North Texas. The performance beginning as it did at five o'clock in the afternoon, with an intermission from six-thirty to eight, afforded an opportunity for the arrangement of dinner parties, which added to the social features.

Notwithstanding that the scenery and tremendous equipment necessary for the performance had to be transported on tour, the Dallas performance was perfectly given, from beginning to end.

Andreas Dippel sang the part of Parsifal. Olive Fremstad was in the role of Kundry. If my memory serves me correctly, Anton Van Rooy took the role of Amfortas. Hertz, the eminent Wagnerian conductor, now head of the San Francisco Symphony Orchestra, conducted.

Gieseking Repeats in Baldwin Hour

Walter Gieseking, who was guest artist in the new radio feature of the Baldwin Piano Company, At the Baldwin, on February 17, has been engaged for another appearance in the series. He will be heard on April 14, at which time he will undertake a program composed of request selections from the more familiar classics. Mr. Gieseking has won for himself a considerable reputation for his interpretations of the modernist composers, but his pianistic ability has a solid classical basis. According to the preliminary announcement, his program will include one number from each of the following composers, Bach, Beethoven, Schumann, Chopin, and Grieg. The purpose of this is to afford amateur pianists, or students, a chance to study the interpretation of their favorite compositions as rendered by one of the great pianists of the day. The Baldwin Piano Company state that this move was made necessary by the number of requests it had received for an early re-engagement of Mr. Gieseking.

Piano and Musical Instrument Section

Rambling Remarks

(Continued from page 58)

call the attention to two mistakes on the part of a European representative in this country, hailing from Germany.

The Good Book says something about an open confession being good for the soul, and The Rambler being possessed of such a physical or mental attribute, the apology is made to Rachmaninoff as regards the piano he is playing in this country. It was stated that Rachmaninoff was using a Knabe piano when in fact he is using, and has used, in this country, the Steinway. The confusion probably arose from the fact that Rachmaninoff is making records exclusively for the Ampico, and thus the train of thought led to the Knabe.

This apology having been exercised and written in black on white, the attention of the European representative who writes a letter of protest as to the Rachmaninoff incident is called to the fact that Godowsky is now using the Steinway piano. Also, it might be intimated that Gabrilowitsch is the proper spelling of that great artist's name.

These corrections having been made with apologies thereto, the question that was raised by The Rambler was as to the ethics in business where testimonials given to European pianos were being put to commercial uses in this country. The following letter from the representative of the C. Bechstein Pianofortefabrik Aktiengesellschaft is herewith printed, following the usual custom of the MUSICAL COURIER always to give both sides of any problem that presents, where there may be questions of doubt, especially when his important subject of ethics is brought forward in the piano trade:

NEW YORK, N. Y., March 19, 1929

Dear Rambler:

In the last issue of "MUSICAL COURIER", there is an article criticising the ethics of a "foreign piano firm" for using testimonials received from artists who play and endorse other pianos in this country. The article even discreetly calls the attention of Federal Tariff Politicians to the pianos whose names have been used in this way.

Although you did not mention the name of this foreign firm, most of your readers will know that your article alludes to the C. Bechstein firm, as it is the only one in the world that has in its archives testimonials of pretty nearly all the world's greatest pianists of the past and present, and the only one which has recently opened three agencies in this country.

You also suggest to the foreign representative of this company (i. e. to me) that Rosenthal's surname, Moriz, is spelled without a "t". You are absolutely right. I am very sorry for having made this terrible mistake, and hereby beg to apologize to Mr. Rosenthal for having done so. My only excuse is that Mr. Rosenthal's way of spelling it is quite exceptional. All dictionaries and the vast majority of its owners spell the name Moritz with a "t".

But, after all, error is human, and so it happens that the representative of a high grade piano misspelled Mr. Rosenthal's name, just as The Rambler of one of the world's leading musical papers, confounded the high grade pianos played by the world's greatest pianists. Courtesy prompts reciprocity; you kindly pointed out to me the above mistake, so let me advise you that Rachmaninoff does not play Knabe, any more than Rosenthal plays Steinway. Also that the piano played by Mr. Godowsky in this country was Knabe.

I am certainly not adverse to criticism. On the contrary, I believe that self-criticism and criticism are the most powerful promoters of progress. I welcome it when everything Bechstein—tonal qualities, action and workmanship in general, as well as ethics are taken under close surveillance and heartily criticised, however, I believe it essential that such criticism be impartial, fair and just.

The testimonials you saw were spontaneously given to the Bechstein firm by the respective artists and absolutely without any restriction or intimation as to how and where they were to be used. In fact, I am somewhat consternated to find you believing that judgments passed on pianos by great artists, might be restricted to territories. You evidently do confound such testimonials with "testimonials" given by steel workers to cigarette makers. Do you really think it impossible that an artist who finds the Bechstein a wonderful piano might also consider the Steinway to be of a like standing, or do you believe that artists who endorse in this country—say the Knabe or Mason & Hamlin, consider the Steinway an inferior instrument?

Somewhat "antiquated" you call the testimonials. You certainly did not expect recent ones from Debussy, Leschetizky, Sarasate, Grieg, or from Liszt, Richard Wagner and Anton Rubinstein. But then, do testimonials fade or lose in strength and evidence, as time goes on? Had you first asked me, I would have told you that Moriz Rosenthal played the Bechstein piano in Europe last year, and Godowsky plays it there just now, as does also Gabrilowitsch, and a short while ago Lhevinne did likewise.

If anybody knows, The Rambler does, that in the space of a full-page ad, I could not possibly have any more testimonials published. Want of space only prevented me from broadcasting also the MUSICAL COURIER's own most flattering testimonials from the issue of May 17, 1928 by Mr. Leonard Lieblich, and from the issue of October 25, 1928 by The Rambler himself.

Of course, there are ethics and ethics, business methods and business methods. Those of the C. Bechstein Company may be somewhat obsolete, as they remain unaltered, for decades, and they are, to refrain from self-praising the high

quality of their own pianos, but rather to publish the judgments passed on them by others, i. e. those which the greatest artists revealed in their testimonials.

The idea and ideal of the late C. Bechstein was, and of the present members of the Bechstein family, is to attain the highest possible perfection in piano making. As the testimonials mentioned bear ready evidence that the world's greatest artists consider the Bechstein piano the acme of perfection, these testimonials are a source of great satisfaction and pride to the Bechstein firm. So I see no reason why I should not continue broadcasting them.

Hoping that the contents of this letter will induce you to revise your judgment, and convince you that the Bechstein ethics are as noble, dignified and sound as are the Bechstein pianos, I am

Very sincerely yours,

(Signed) CHAS. J. KOEHLER

General Representative & Sales Director
for the United States

Without Malice

The representative of the Bechstein piano in this country seemingly feels that he is not encroaching upon any boundaries that encircle this word "ethics" of the commercial world when he utilizes the testimonials that were provided by the great artists for use in Europe. The Rambler has apologized for his mistake, and he hopes that the subject as herewith discussed will result in the genial gentleman from Germany discontinuing the use of these artists' names in the manner that he has, and in which he probably proposes to proceed.

The Rambler believes that America produces the best pianos in the world. The genial gentleman from Germany may question this, but there is no effort made on the part of The Rambler to cast any reflections upon the European piano that is brought forward, for there is no room for any such remarks or criticisms. Let the pianos stand upon their own merits, and allow the artists who play them to send forth their tonal messages from the concert platforms of this country and of Europe to maintain that independence that will not interfere with emolument or with certain prerogatives that go with the use of pianos in public performances.

Each piano brought out in this controversy stands upon its own casters, and relies for a continuance of the prestige that they have gained through their tonal qualities, assisted thereby not only by the playing but in the expression of approval that means so much to the commercial side of the art of piano manufacturing.

The Rambler does not believe that the genial gentleman from Germany desires in any way to injure the artists who play the pianos in Europe and in America, yet The Rambler must maintain the position that he has taken that there is a damage being done the rules of ethics as applied to the commercial side of the piano business which is not looked upon with favor in the United States, whatever may be considered of good usage in Germany.

The du Barry-Wick controversy having been settled and now the controversy as regards the mistakes as to the Knabe and the Bechstein being corrected, The Rambler feels that he has fulfilled his mission in life, that of settling controversies between pianos, their makers, those who play them and those who sell them.

Teaching Music to Detroit Children of Pre-School Age

An interesting musical work is being carried on in Detroit, Mich., by Miss Frances Locher of the Sophie Wright Settlement House. In Miss Locher's care are children of pre-school age, totos ranging from two to six. Probably from a desire to entertain her charges, Miss Locher has invented a system of musical training, which, as she claims, inculcates in the child certain fundamental concepts which are of value in his later musical training.

"There are several types of music of interest to children of school age," said Miss Locher in an interview recently. "They are: first rhythmic response to music through movement of the body; second, rhythmic response to music through use of musical instruments; third, singing; fourth, elements of notation. Rhythm is one of the fundamental elements of music. The development of rhythm as an essential factor in the musical training of a child, cannot be overestimated. We teach the child to feel time or rhythm, correctly."

"The child acquires unconsciously, certain definite and valuable musical ideas which he will always use. He hears in the music certain divisions of time. He hears difference in note values. He naturally does not name the idea nor is it necessary that he should. He absorbs fundamental ideas such as contrasts in intensity of sounds, understanding of various meters, and note values in his rhythmic play."

"Toys are the biggest stimulus to rhythmic play. We use brightly colored hoops, balls, toy instruments, dolls, cradles, horses, crayons, music, jig saws, games and books."

"The advantages of toys from a musical standpoint is that everything we do arises naturally out of child's play and it couldn't be otherwise. The children feel, see and hear everything they do."

Everett Uses Motion Pictures

Moving pictures are being put into use very effectively by the Everett Piano Company, judging from the interest that George E. Mansfield, representative of the company, has

been arousing in the Northern California branches of Sherman, Clay & Co. Mr. Mansfield has moving pictures showing the new style of Everett pianos and the making of these instruments at the factory. They are good pictures and Mansfield displays them entertainingly. Richard Ahlf, head of the piano department of Sherman, Clay & Co., was among the firm's executives who attended the showing of the pictures in San Francisco and he spoke of them in high terms. The piano salesmen have also shown special interest in these pictures.

Mathushek Found to Be First Piano Shipped to Montana

The Mathushek Piano Mfg. Corp., New York, recently received a curious and interesting communication. It was written on the back of a bank deposit slip, and signed by J. C. Hajek of Great Falls, Mont. The letter read:

"On my regular tuning trips through the state of Montana, I have tuned an old Mathushek piano, or what appears to be a spinet type of square, rosewood case, in the old and historic town of Ft. Benton. The instrument is in the possession of the Ft. Benton Women's Club and Commercial Club at a local library. It was found that it was the first piano shipped by boat to this state, then just the territory of Montana. There are several serial numbers, also dates written in the German language. Some date, 1492, if year, was the Mathushek making pianos then? Where? Germany? I can trace this piano to St. Louis, possible New Orleans. How it got there? Where from?"

To which it is to be presumed that the Mathushek Company answered that the 1492 represented, not the autograph of Christopher Columbus on finding the instrument on his historic trip of discovery, but the serial number of the piano. However, the number evidently stamps the instrument as one made under the personal supervision of Frederick Mathushek, one of the famous pioneers in piano making in this country who founded the business which still bears his name, in 1863.

G. M. Ott Piano Co. Burned Out

Only a few days after announcement that the retail business of the G. M. Ott Piano Company, Cleveland, Ohio, would be discontinued, a fire broke out in the business block in which the store was located, and practically destroyed the entire stock of pianos still on hand. Damage by flames was negligible, but smoke and water spoiled every instrument on the floor. The company was formerly Hardman representatives in that city. Following Mr. Ott's decision to retire from the retail piano field, the May Company of Cleveland were given the Hardman franchise for that territory. Mr. Ott has been appointed wholesale representative for the state of Ohio for the Hardman company and will assume his new duties in the near future.

Displays at Coast Supervisors' Meeting

California music houses that sell band and orchestra instruments are showing constantly increasing interest in catering to the demands of grammar and high school bands and orchestras. For one thing, there is the immediate sale in equipping these school organizations and for another, each student is apt to become more or less a musical missionary, among his youthful friends, for the make of instrument he himself plays with his school band. An example of this interest is seen in the expense and trouble that San Francisco dealers are preparing to take during the State Convention of public school music supervisors and principals during the week of March 24 in the Fairmont Hotel. The Red Room of the Hotel will be devoted to displays of instruments, and all the leading dealers in instruments have already reserved space for showing their lines.

Henry Dreher Dead

Henry Dreher, formerly president of the Dreher Piano Company, Cleveland, Ohio, died at his home in that city on March 19, at the age of sixty-five. His passing is a matter of great regret, for despite the fact that he had retired in recent years from active participation in the piano business, his record of fifty or more years of piano merchandising brought him hosts of acquaintances and friends. He had been in ill health for a considerable period, due to a stroke a few years ago from the effects of which he never fully recovered.

Ties-Up With Artist Recital

C. J. Heppe & Sons, Philadelphia, recently secured some valuable publicity by a tie-up with the local appearance of Robert Armbruster, American pianist, and Duo-Art recording artist, at the Stanley Theater in that city. The window display at the Heppe store carried announcements of Mr. Armbruster's recital. Audio-Graphic rolls recorded by the artist also formed a prominent feature of the display.

Mrs. A. C. Wessell Dead

Mrs. Anna C. Wessell, widow of the late Otto Wessell and mother of Fernando A. Wessell and Arthur L. Wessell, of the well known piano action house of Wessell, Nickel, and Gross, died at the home of her son, Arthur, at Freeport, L. I., on March 13. She was seventy-four years old. Funeral services were held on Saturday, March 16. Interment was at Woodlawn.

S. L. Johnson Promoted

Sidney L. Johnson has been transferred to the home branch of the company at San Francisco. For the past three years he has been manager of the Portland branch of the company. Robert Armstrong, former manager of the Fresno store, will succeed him at Portland.

Shirley Walker Elected President

At the annual meeting of the Music Trades Association of Northern California, Shirley Walker, of Sherman, Clay & Co., was again elected president. Other officers elected were: Walter S. Gray, first vice-president; W. S. Gibbs, second vice-president; and Morley P. Thompson, treasurer.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



Further Details on the du Barry-Wick Fracas—In Which the Count Wields a Pen Not Less Mighty Than the Sword His Royal Forebears Might Have Drawn to Uphold the Honor of the Name.

It must have been a glad and glorious day for Mr. P. S. Wick, the piano manufacturer of St. Paul, Minnesota, when he had the honor of being entertained in Seattle, State of Washington, U. S. A., by Count George Hay du Barry and the Countess Margaret Jean du Barry, of the House of du Barry, otherwise known as the royal piano house of du Barry, representatives in particular of the celebrated Wick pianos, which must not be confounded with the old-fashioned wick that gave light to those who lived in darkness and who, in the early days of Seattle, viewed the light provided through the wick in the taking place of the dip and the candle.

Those were happy days for the House of du Barry, and the Wick of St. Paul must have felt that he was bestowing his light upon Seattle, for who else could have contributed to a royal demonstration of this kind, combining the traditions of the du Barry house of France, transported to that of the State of Washington, U. S. A.?

A Treat for Seattle

The piano men of Seattle must have looked on with hated breath and beating heart as this royal procession passed through the streets of Seattle, where music was brought about in the form of a brass band by Count George Hay du Barry that history tells us was provided through the training of individuals who had lost their liberty but not their lives.

Taken all in all, the recent epidemic of complimentary and uncomplimentary remarks on the side of the House of du Barry and of the piano manufacturing institution of Wick, has provided amusement, abasement, annihilation of piano fame, antagonistic remarks of anything but an amatory flavor, anticipating one fling of contempt with another, and these letters forwarded to the patient MUSICAL COURIER with the request that they be not published, but showed inclinations for publication through spiritual messages that proclaim a desire for publicity on each side. Mr. Wick of St. Paul, who had thus been honored by the Count George Hay du Barry and Countess Margaret Jean du Barry, had his little fling in an explanatory manner in the columns of this department recently. Now Count George Hay du Barry replies and gives his usual royal signature, with pen and ink, which is duly interpreted through the medium of the typewriter as being "Count George Hay du Barry, G. H. Barry, non de plume." In thus subscribing himself to this epistolary communication of royal atmosphere, there is a come-back to fling made by Mr. Wick, of St. Paul, in his communication.

A du Barry Proclamation

Therefore it is with pleasure that there is reproduced a royal proclamation from the House of du Barry, of Seattle, State of Washington, U. S. A. Those in the piano business along the Pacific Coast may have been following these communications and comments with pleasure or otherwise. The last epistle of this character follows:

SEATTLE, WASHINGTON,
March Eleventh, 1929.

MUSICAL COURIER,
New York, N. Y.
Gentlemen:

You have heard from Mr. P. S. Wick, and published his letter.

This gentlemen and his company are going to have their day in court explaining. Their intimation in the letter you

reprint where he states if it ever comes to trial would seem to indicate that they think the are above the law or we are playing with them and will drop the case, one or the other by such a remark.

Our business value has been injured by tens of thousands of dollars of American money from their pernicious warehouse selling secretly carried on within territory in which we had the exclusive retail selling rights of the Wick made Pianos. In conducting this selling C. L. Cline sold the pianos and Wick financed him on the paper knowingly, taking a joint profit from sales within our possibilities.

Since they both operated secretly without stores and we were not in a position to know what prices we had to meet on the same piano in order to even be able to be in a competitive position as operators—this in itself injured our business on Wicks beyond calculation by unfair competition secretly undermining our business position as the distributors, and advancing the position of warehouse sellers at our expense of advertising this product for sale advancement.

In his letter P. S. Wick clearly admits now the supply of his piano to the two of us for sale in the same selling field. A field in which we have his signature in allotting exclusively to us for business value of our volume getting operation that made his name famous in this specific field from our ten years of thoughtful advertising and sales building night and day service. A service like few indeed have appreciation but piano men who advanced such an unadvertised maker to a position of popularity and acceptance by the public in large quantities of sales, yearly increasing in number until it became stored in warehouses and dumped on the market in complex.

It takes a might good business organization of piano men to keep a piano advancing yearly in popularity from buyers and genuine loyalty of the manufacturers in keeping their responsibilities to their dealers such as has been the custom upon which our great piano business of which we have played a part has so repeatedly establishes into its tradition among so many members of years of honorable dealings, dealing in name values the public accept or reject from the conduct of both in regarding any make of piano presented to them.

We have played a mighty good game for the cards we held, but we should not have been subjected to a game at all as we never really recover enough of a judgment to repay us for the disappointment of such a loss as the piano we made our leader in sales with our very youth behind it in long working hours and business building for a greater day now a total loss with us as far as Wick is concerned and the unpleasantness of switching its followers to some other make nothing in comparison as being as well know in Western Washington as we have made of it for an easy seller, from the power of advertising linked with years with our name.

The court will have to determine just what value such a piano agency is to such a piano dealer as the Royal Court of Music inspired by our ancestry in building it's market and then being denied it's returns from the figures of an actuary now accounting our losses from dealings with Mr. P. S. Wick cutting into our territory and us with nearly 1000 Wick piano accounts on our books and owing him and his company over \$100,000.00 by quite a figure at this time therefrom but thank goodness none of it is overdue on our part under our contract he alone has breached and must face the court to interpret it's importance to both he and my wife the makers, hence the suit in her name and she is a very capable business woman and my greatest treasure.

This letter is too long to publish or reprint and is not sent you for that expectancy. It is just that you are a recorder of piano incidents who is an accepted authority and win or loose you are going to see this case taken to the highest courts in this United States. P. S. Wick, is unable to settle with our family with \$114,000. cash out of court even if he wished to make such an offer after such a dishonor he committed against my wife as a business woman by false misrepresentations upon which she and this business relied and built upon.

Our lawyer is one of the most able in this state, his judgement is respected. He is President of the Bar Association and a great man, Mr. Wilmon Tucker. He has seen the evidence, examined some of our witnesses and P. S. Wick is going to face it and the family whom he would secretly undermine in business by methods that could not help but do so had we not private funds to continue this business until our day in court, which will be as soon as legal skill can make it we assure you just to get justice done to such people. We for one family will battle for justice to the last.

Our name value could not be bought with American money. We gave P. S. Wick and P. S. Wick Company a Royal carriage ride he accepted freely in it's inspiring interest and attention to his product. Just about the time we became able to buy from him on better terms and in greater quantities therefrom his ten year hold on us and our actions turned into this outstanding case of disloyalty to our knowledge in the entire piano business.

He did not give us a chance to take more instruments from him if that is what he wanted. From what we gather he simply wanted to move out west here and get a good going built up business where his name was worked up and have stencils built for him and get in on some of the well known profits of profitable confusion at our expense.

He was over two hundred pianos short on our order. He gave Cline pianos we should have had to sell in our own territory behind our backs with him and at a price impossible for us to meet from a storehouse while we were situated in a downtown store while bidding for the cash trade attracted to warehouses who advertise selling pianos for storage due etc and repossessed pianos as this man and Cline have done and will face the courts with our evidence thereof. Written on P. S. Company's own stationary lending it's authority to such methods.

Our customers piano values have in consequence been greatly injured in their re-sale values in addition to the huge stock in our hands without the favorable we had created for both ourselves and they. This outrage of inferior business and irregular selling methods, that has contami-

nated our relationship identified so closely by the constant Wick identity with our great establishment and store of service, must be placed where it belongs.

Respectfully yours,
(Signed) COUNT GEORGE HAY DU BARRY
G. H. Barry, non de plume.

Blessed Be the Meek!

The Rambler does not pretend to take any sides in this matter. If Mr. Wick, of St. Paul, could be entertained in the manner described herewith by Count George Hay du Barry, alias "G. H. Barry, non de plume," and extend to His Royal Highness a credit of \$100,000, we do not see why there should be any difficulties existing between these two distinguished personages.

Why besmirch the piano business with epistolary communications such as the one that is reproduced above, and, as Mr. Wick, of St. Paul, prepared and sent out in his usual dainty manner, when the piano business needs more boosting than it does boasting; more business than it does besmirching; and certainly more of a feeling of brotherhood, such as was exhibited when the royal procession, prepared by the House of du Barry, passed through the streets of Seattle, acclaiming thereby to the piano prospects of that town that here is the man who makes 'em and that here is the man who sells 'em, meaning thereby the famous pianos with the Wick name cast in the plate and stenciled on the fall board.

Here is something for the California Association to take up and apply the needed remedies to placate these morbid and somewhat acrid exclamations of famous personages located in the State of Washington and the State of Minnesota. The piano itself bears the burden of reproach. Its tonal messages were woven into the fabric of wood and steel to send out messages of love through the songs of Israel and of the composers of the past and present.

What could be more beneficial to the good people of Seattle and the State of Washington than the music that makes the home life bearable, creates a respect one for the other, and if any savages exist, soothes the breast of the blood-thirsty and prevents the carrying out of the command of an eye for an eye and a tooth for a tooth; which may be applied as being brought forth from the Book of Holy Writ, and which in the early days of Seattle gave forth the pleas of the missionary that the savages be tamed, and those who did the taming arriving at a beatitude of life that has brought the great city of Seattle to its present artistic and commercial amplitude, with the assistance of the Wick pianos that added flame to the desire for enlightenment and the advancement of civilization.

Why Not a Conciliation Feast

The Rambler has spoken. Will the California Association carry on and apply the law of Hahnemann in the carrying out the law of similars? The probabilities are that both sides can be made to approach the usual remedy for all ills the piano business is said to be afflicted with, and that in the form of a dinner, or, we might say, in the words of Marse Henry, the holding of a banquet, to which the piano men of the Pacific Coast might be invited to sit down and partake by the official dispensers of canned goods and cold storage, who would get up a menu at Seattle, apparently without fear of the pure food law, the uplifted hand of the Ananias Club, or the sublimated and synthetic results of the Volstead law.

Just who could be asked and would accept the position of toastmaster, and who the speakers would be, could be solved probably by the city council of the city of Seattle, of the State of Washington, U. S. A., for the royal personalities in the flesh of du Barry and Wick would necessarily crave for the good things to eat, the good things to say, and a friendly handclasp across the remnants of such a banquet, at such a time as may be appointed, and which would clear up the fair name of the Piano Wick, and the royal House of du Barry.

The Rambler takes great pleasure in thus elucidating and making plain and clear the controversy as between the House of du Barry, of Seattle, of the State of Washington, U. S. A., and the House of Wick, of St. Paul, State of Minnesota, U. S. A. We know that the piano trade all along the Pacific Coast has been held in suspense during this great conflict of piano minds. As usual, it is left to the MUSICAL COURIER to throw light on no-tone piano controversies, thus fulfilling the mission of this publication to those gentlemen who manufacture pianos and those who sell them.

An Apology and Some Corrections—Also a New Presentation of a Delicate Point of Ethics as Understood in America—A Letter from a German Piano Representative.

The Rambler thinks that, having settled conclusively and for all time the revolution in Seattle, the State of Washington, U. S. A., we may now turn our attention to a European embroglio that seemingly requires the fine American hand of the Rambler to bring about a correction that should be made on the part of The Rambler himself, and also to

(Continued on page 57, preceding)

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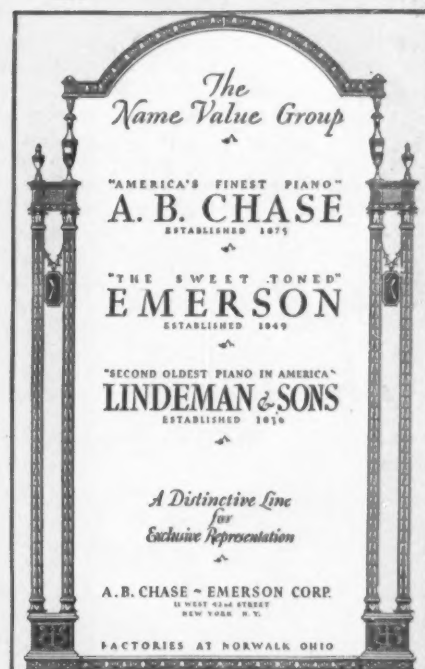
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